

CIRCULATING

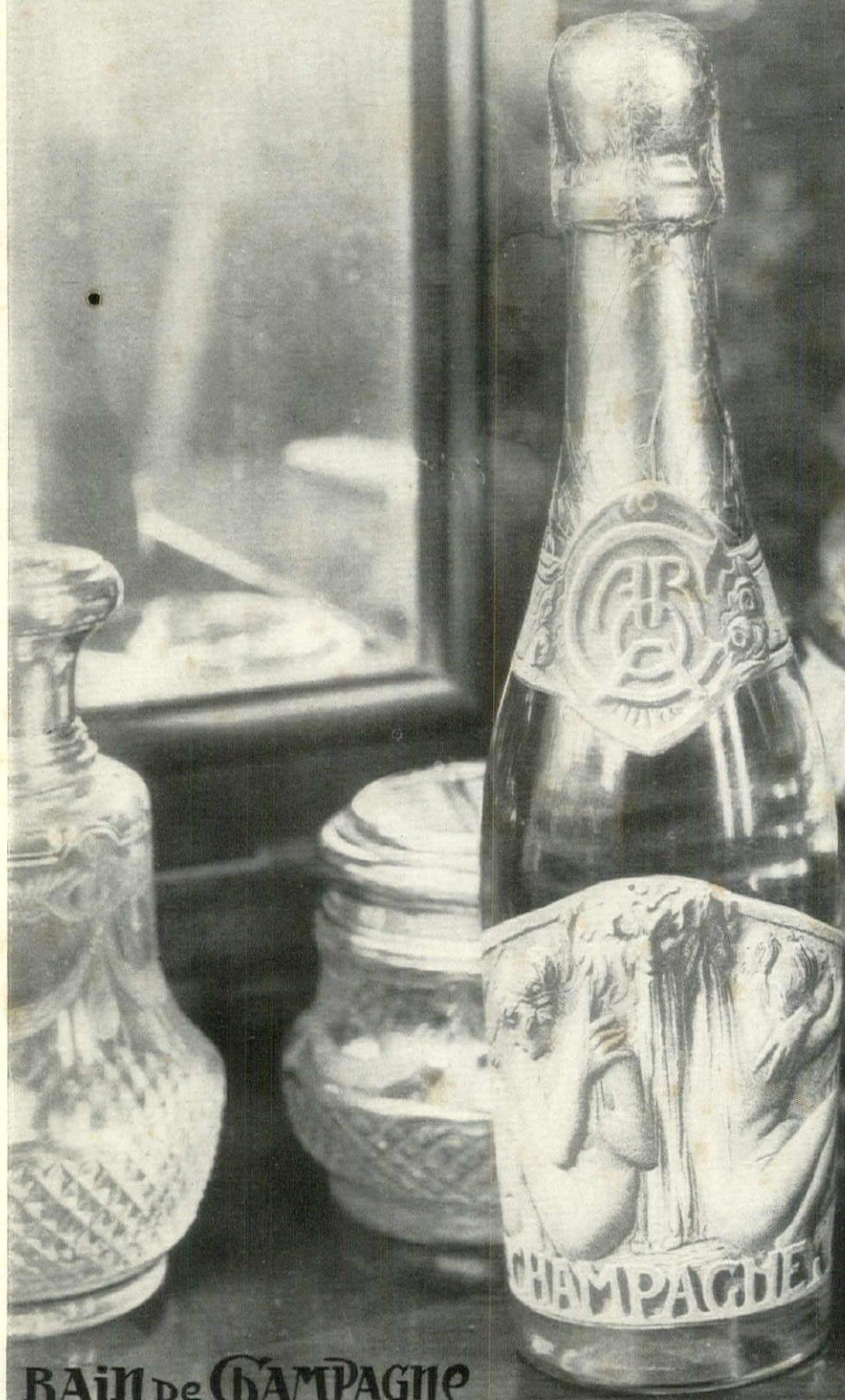
TIFFANY & CO.

DIAMOND BRACELETS  
AND DIAMOND WATCH BRACELETS

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37<sup>TH</sup> STREET  
NEW YORK

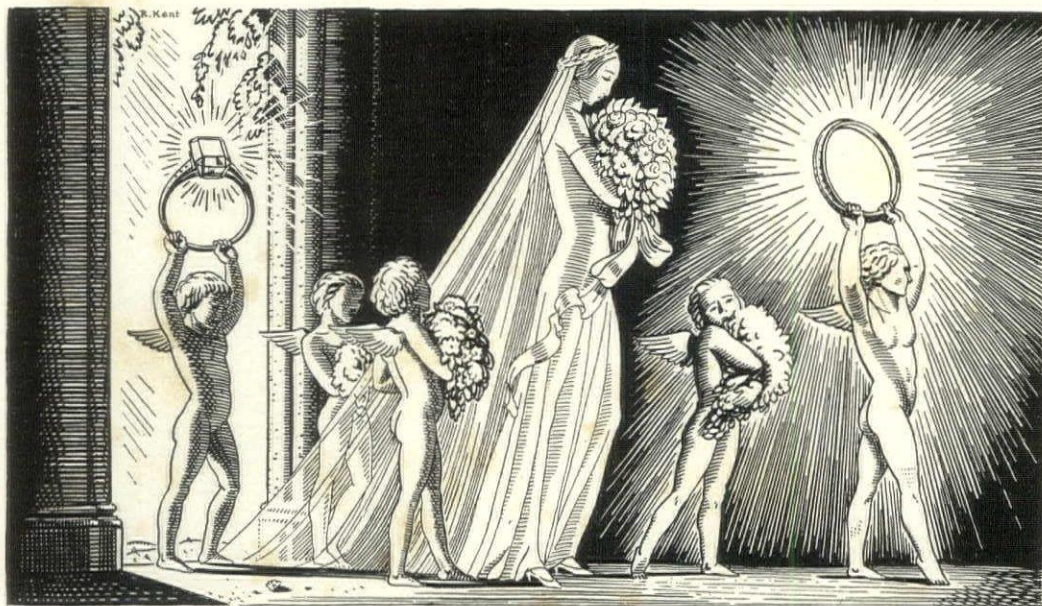




BAIN de CHAMPAGNE  
Caron  
PARIS

An exquisite  
and toilet Preparation





## MADemoiselle . . . . MADAME

NO OTHER jewel that a woman wears receives the attention that is devoted to her engagement ring. While size is not particularly important, the purity and clarity of the stone, the good taste of its setting, the name of the jeweler, are significant details indeed . . . and rarely unremarked.

As for that second enchanted circlet, the wedding ring, social authorities agree that good taste should mark it above all else. Only the most delicate and exquisite decoration is permissible. If jeweled, it may contain only perfectly cut stones. And it should also number among its advantages, according to a universal custom, the name of a responsible and distinguished jeweler.

Marcus & Company have been buying diamonds in Europe from

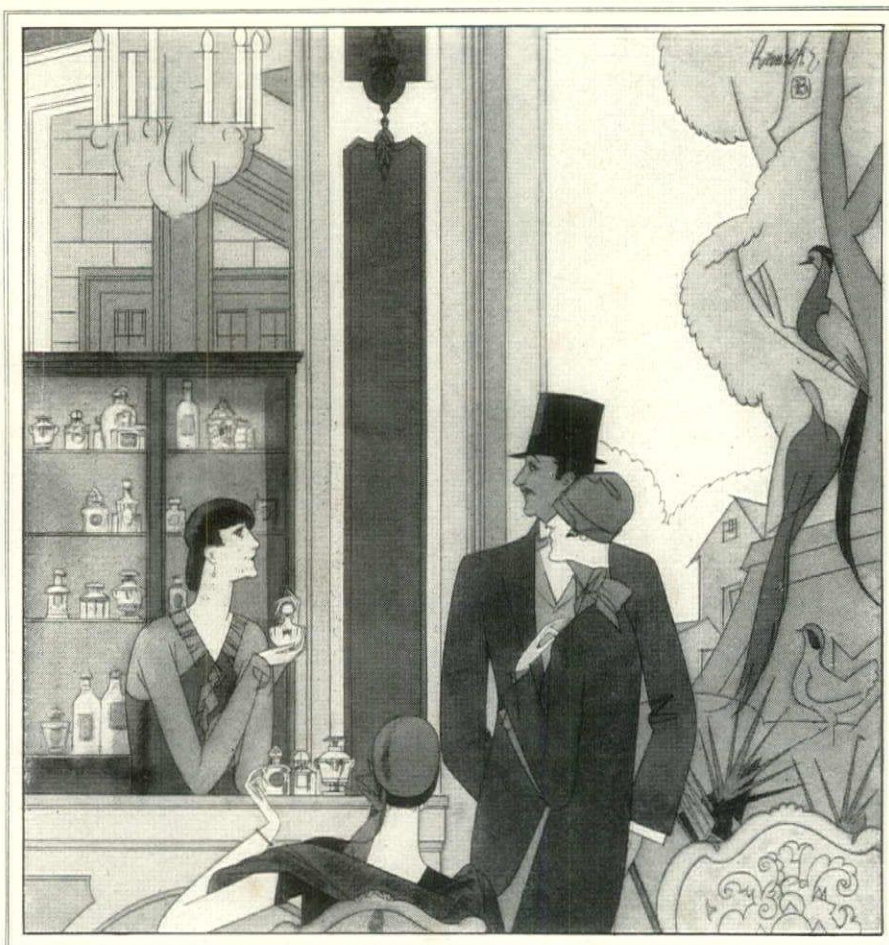
original sources for more than a half-century. Fine color and cutting, marvelously skilful workmanship, designs remarkable for their faultless taste—these are characteristics of the wide selection of engagement and wedding rings always to be found here. Among many notable families in this and other cities, the question of where to buy an engagement or wedding ring is no question at all. For many of the loveliest brides in the social annals of this country have gone to the altar wearing a ring from Marcus & Company . . . and have returned with two.

*Engagement rings from \$20,000 to \$150. Wedding rings set with baguette diamonds from \$1000 to \$500. Wedding rings of platinum or gold from \$50 to \$5.*

## MARCUS & COMPANY JEWELERS

At the corner of Fifth Avenue and Forty-fifth Street, New York City  
and Palm Beach, Florida





GUERLAIN'S SHOP, 68 CHAMPS ELYSÉES IN 1926

# GUERLAIN

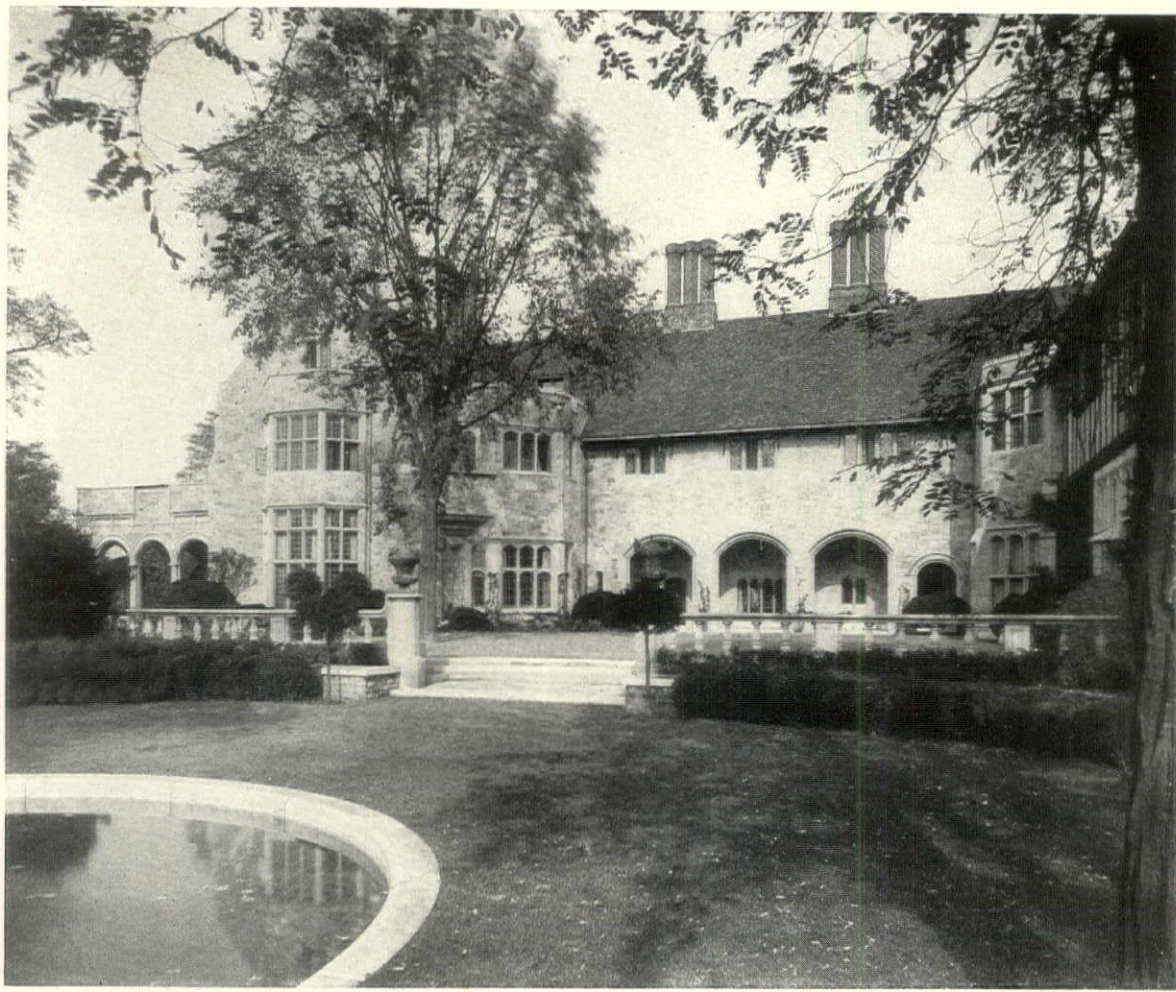
MEN, THROUGH THE CENTURIES, HAVE ALWAYS MANAGED TO ESCAPE A GREAT DEAL OF DOMESTIC TEDIUM BY THE SIMPLE EXPEDIENT OF ACQUIRING A HOLY FERVOR OF SOME SORT THAT SENT THEM AWAY ON EXPEDITIONS. CRUSADES AND QUESTS OF HOLY GRAILS HAVE, IN THE PAST, CAUSED MANY A



WIFE TO LANGUISH MORE OR LESS ALONE. THIS, HOWEVER, IS ALL OVER. FOR DURING THE LAST HUNDRED YEARS, IT HAS BEEN WOMAN WHO HAS TURNED HER FACE TOWARDS PARIS AND THE EAST, AND WITH AMAZING CONSISTENCY HAS MADE HER PILGRIMAGE TO THE SHRINE, GUERLAIN



## *The NATION'S BUILDING STONE*



W. R. Coe Residence, Oyster Bay, L. I. Walker & Gillette, Architects

# *Age-Old Beauty in Walls of Stone*

The Long Island residence illustrated might well be an old English manor house transplanted to this country, so successfully has the spirit of its particular type of architecture been expressed in the design, and by the skilful use of materials.

**Old Gothic** Indiana Limestone laid up informally as a random ashlar in the field work of the walls was used to excellent advantage in this house. The scheme of irregular stone jointing and the somewhat irregular surfaces, together with the variation in gray and buff color-tones embraced in this grade of Indiana Limestone produce walls having a decidedly old-world appearance. At the same time

their general tone is one of lightness and warmth. Their beauty increases as the passing years add the charm of mellowness.

Indiana Limestone is famous for its remarkable weathering qualities which enable it to retain permanently its beauty and perfection. It involves no expense for upkeep. The **Old Gothic** variety has the further advantage of being surprisingly low in cost.

Prospective home builders will find the new edition of our handsomely illustrated booklet "Distinctive Houses of Indiana Limestone" extremely interesting and valuable. We shall be glad to send you a copy upon request. Address

HOME BUILDERS' BRANCH, SERVICE BUREAU, BOX 782, BEDFORD, INDIANA

**INDIANA LESTONE COMPANY**





## THE VERSATILE JOAN

"You'd never suspect Joan of being an intellectual, would you?" asked Edna teasingly.

"Don't be a cat, darling," protested Joan, "I'd like to have *some* partners."

"Why the aversion to having a brain cell or two?" queried Jerry.

"Oh, one can't serve two masters," explained Edna, "the grinds in school are usually the frumps at the dances, but Joan concealed her master mind beneath a Parisienne's haircut and glides to knowledge in the latest whisper in Pedemodes!"

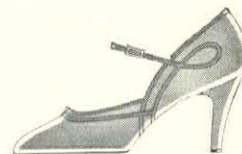


*Cecil*

*Simplicity is the subtle charm of this lovely pump.*

## The Pedemode Shop

*Feminine Footwear*



*Alys*

*Alluring design and unusual trim are effectively combined.*

New York

570 Fifth Ave

660 Fifth Ave

Boston 360 Boylston St

Chicago 76 E. Madison St

Detroit 1239 Washington Blvd

*Also obtainable at:*

Memphis J. Goldsmith & Sons Co.  
Milwaukee Caspari & Virmond Co.  
Newark L. Bamberger & Co.  
Oklahoma Cy. Kerr Dry Goods Co.

Pittsburgh Joseph Horne Co.  
Portland, Ore. Knight Shoe Co.  
Richmond, Va. Seymour Sycle

Salt Lake City Walker Bros. D-G Co.  
Spokane Davenport Sport Shop  
St. Louis Stix, Baer & Fuller Co.  
Toledo Lauber's

JULIUS GROSSMAN, INC., BROOKLYN, N.



# Have you visited Macy's Chintz Room?



*I*N a charming pine-paneled room, you may sit and leisurely choose new chintzes from a choice collection, imported and domestic. And while you thrill over their loveliness, you can also rejoice that, at Macy's, they are priced so modestly. For instance, these French fabrics illustrated:

a—a printed linen, in tan and blue on peach color ground. 36 in. wide, \$3.24 yd.

b—fruit-and-flower patterned chintz, crimson on tan ground. 50 in. wide \$3.74 yd.

c—chintz with bird and flower pattern in mauve on tan. 31 in. wide, \$2.24 yd.

d—an especially striking chintz patterned in vivid red and blue. 31 in. wide, \$1.24 yd.

e—pink rosebuds with leaf-lattice effect on cream chintz. 49 in. wide, . \$2.97 yd.

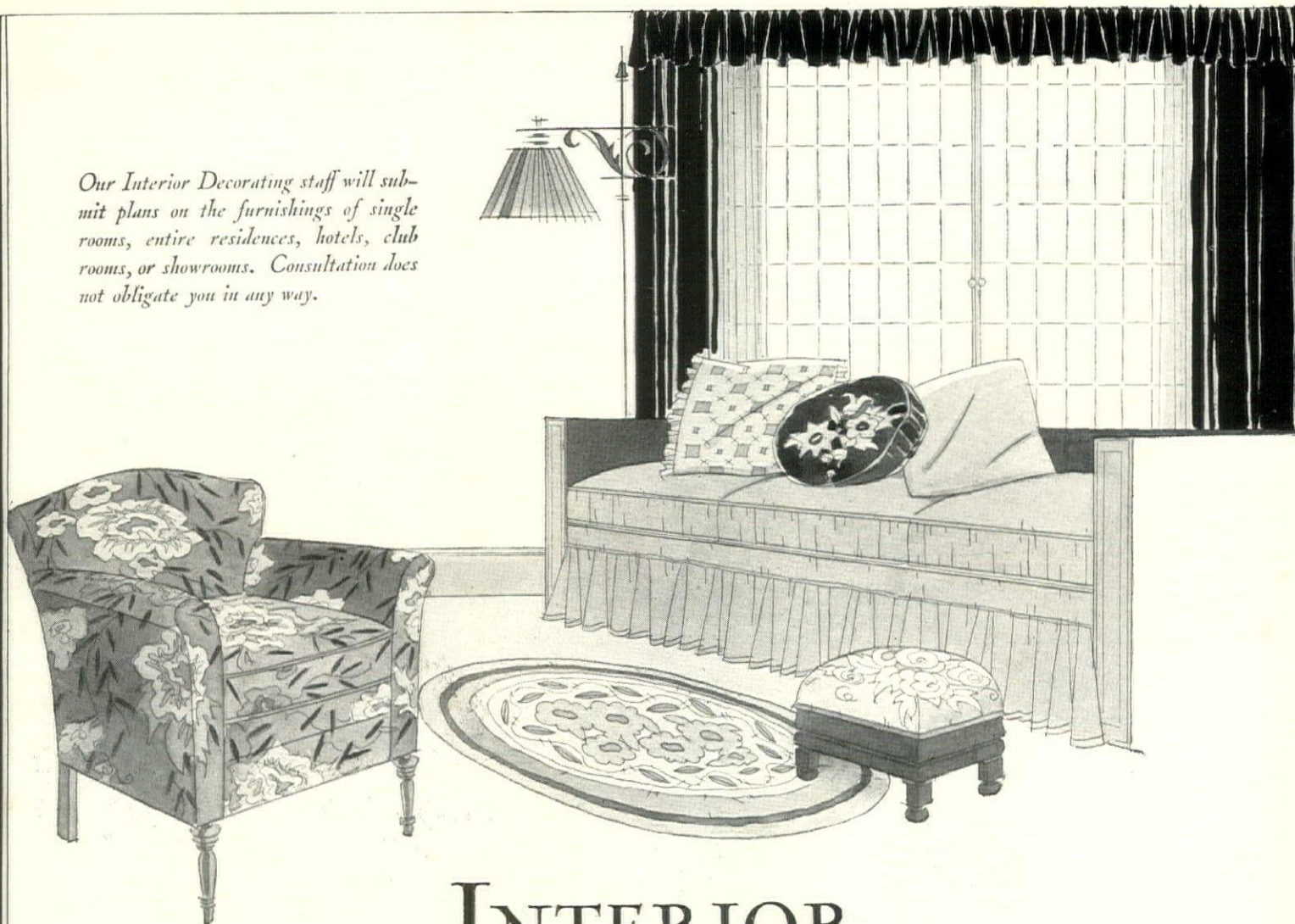
f—printed linen in gold and blue on cream color ground. 49 in. wide, . \$2.79 yd.

## MACY'S

34th Street and Broadway, New York



*Our Interior Decorating staff will submit plans on the furnishings of single rooms, entire residences, hotels, club rooms, or showrooms. Consultation does not obligate you in any way.*



## INTERIOR FURNISHINGS

*A*PRIL'S SOFT BREEZES are a signal to every woman to prepare her home for Summer. New sheer curtains at the windows will let the sunshine in and freshen up your rooms. Covers in colorful cretonnes will protect the upholstery and add cool charm as well.

On our Fourth Floor you will find a fabric for every decorative need—for upholstery, draperies or curtains. And here, too, are those distinctive accessories that play such an important role in the attractiveness of a room—Lamps, Cushions, Hooked Rugs, Small Tables, Occasional Chairs and Scarfs.

# McCutcheon's

FIFTH AVENUE at  
DEPT. NO. 44



FORTY-NINTH STREET  
NEW YORK





*Charming old pieces mingle companionably in a bedroom—one of the Early American Rooms, Seventh Floor*

## The Art of Early America lives on



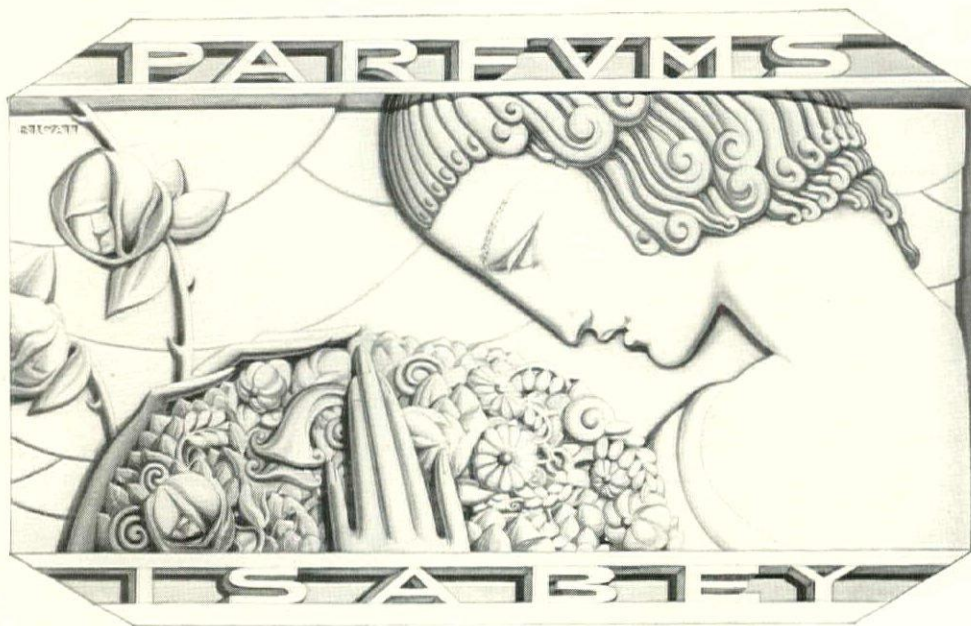
The whir of the spinning wheel, the snap and crackle of blazing logs—cheerful, hospitable rooms originally housed this furniture. Each piece expresses the art of simple, honest living—qualities that are enduring. Many fine examples of antiques and handmade reproductions in our collection carry on this splendid tradition.

EARLY AMERICAN ROOMS • SEVENTH FLOOR

*Lord & Taylor*

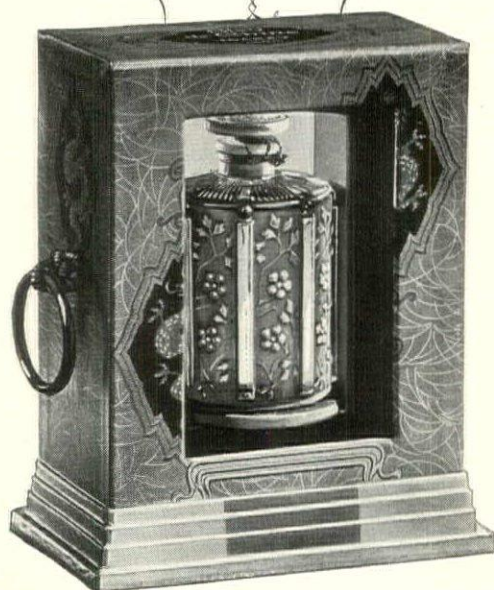
FIFTH AVENUE • NEW YORK





PARFUMS  
**ISABEY**  
 PARIS

PARFUMS  
 ISABEY  
 Originally  
 created  
 exclusively  
 for one of  
 the oldest  
 and most  
 aristocratic  
 families of  
 France.



*Isabey's Bleu de Chine*

Until recently the exquisite PARFUMS ISABEY were the private *parfums* of one of the nobility of France. But so completely did their unforgettable and lasting *odeurs* captivate the aristocracy of Paris . . . that there grew an insistence for the privilege of their use. With charming grace, this world-renowned family acquiesced. First to its *intimes* . . . then to its native France . . . now to America—where PARFUMS ISABEY may be obtained in the very smartest stores.

The Isabey *odeurs*, now the vogue in Paris, are: Bleu de Chine, Lys, Ambre de Carthage, Sourire Fleuri and Divertissement.





of the Danersk Sud-  
dining group of  
fteenth Century  
American design



# The value of related groups in furnishing a home

Danersk Furniture you can furnish an entire home, whether it be a modest cottage or formal mansion, with related groups selected from the two great periods of American and English design. This fact is of greater importance than appears on surface.

To secure an equal effect of unity and authenticity of design from other sources would entail many years of search and the expenditure of many thousands of dollars in antiques, or an almost impossible quest among the reproductions made by a number of different manufacturers. Obviously a collection of pieces made in the latter way would have no relation to each other in standard of conception and balance of form.

We are the largest manufacturers in this country appealing direct to the home. Whether you desire a simple group of bedroom pieces of the eighteenth Century in maple and pine, a quaint breakfast group of the same woods at modest cost, or a unified dining group of rarest San Domingo mahogany with delicate inlays based on museum pieces design, they can be secured direct from the maker in our salesrooms in New York and Chicago.

Visit our showrooms, where you can see not only these pieces but a wide range of Danersk furniture—for the home, the office and the club. We are glad to help you select a single piece or plan an entire room rich in interest and friendly in appeal.



*A rare six-leg Highboy with trumpet turnings and secret drawer*

*The Danersk Hadley Tall Chest with old time "Sunflower" carving*

ERSKINE-DANFORTH CORPORATION · 383 Madison Avenue, New York City  
*Opposite Ritz-Carlton Hotel*

*Chicago Salesrooms:*

315 NORTH MICHIGAN AVENUE

FACTORIES IN NEW ENGLAND

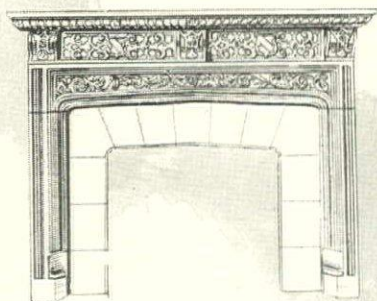
*Los Angeles Distributor:*

2869 WEST SEVENTH STREET

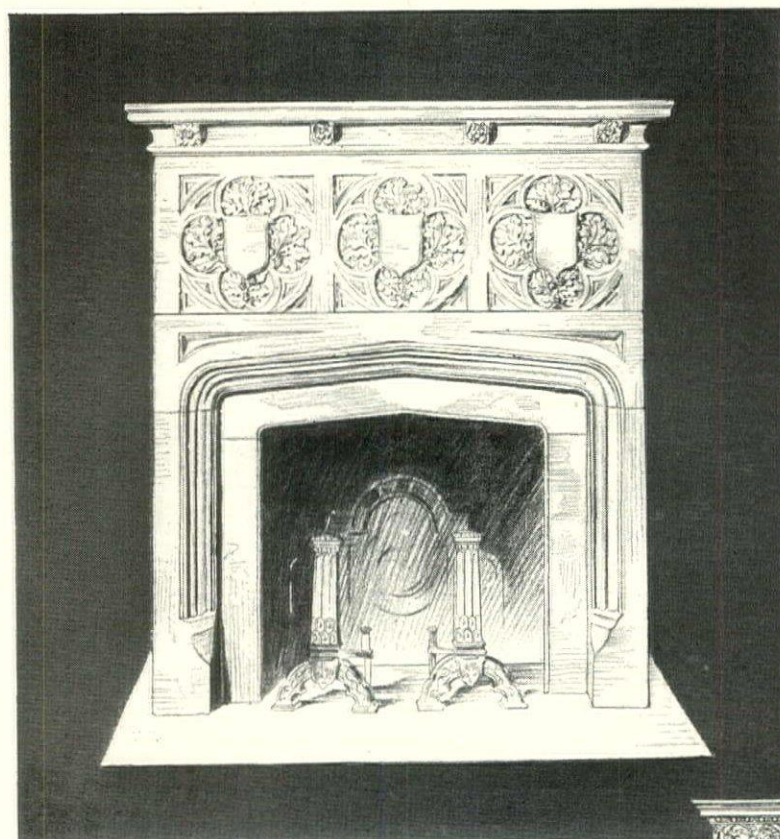


# CRETAN STONE

## Mantels



Replica of stone mantel,  
Norwich Cathedral,  
Upper Hillisdon, Eng.  
Made in 1610. Price  
without facing \$265.



Replica of stone mantel  
of Tudor Period. Price  
without facing \$400.  
Tudor Period andirons  
in antique bronze.

Replica of stone mantel  
Italian Renaissance  
Period. Price with  
facing \$250.

Now . . . You can have  
exact replicas in Cretan Stone

Some of the most beautiful antique mantels are of hand-cut stone. They can be duplicated by the same process but only by the most skilled artisans—and at a very high cost . . . This is no longer necessary. We can now give you exact replicas in Cretan Stone molded from the originals. The base of Cretan Stone is crushed marble. It contains no cement, no plaster of Paris, nothing that will make it chip or crumble . . . Cretan Stone is harder than most natural stones. The texture

is such that it lends itself readily to an antique or a polychrome finish. In durability, beauty and finish, Cretan is in every way the equal of Grecian, Roman or other natural stones . . . We carry in stock a large variety of Cretan Stone mantels. Orders for special designs are completed in a comparatively short time. Come and see them or ask us to send you special photographs. Address us at New York, Department HC, for booklet telling in detail the service we render.

GENUINE ANTIQUE AND MODERN MANTELS, ANDIRONS, VASES,  
WELL HEADS, FOUNTAINS, CIRCULAR SEATS, COLUMNS

## WM. H. JACKSON COMPANY

2 WEST 47<sup>TH</sup> STREET  
NEW YORK

318 N. MICHIGAN AVE.  
CHICAGO

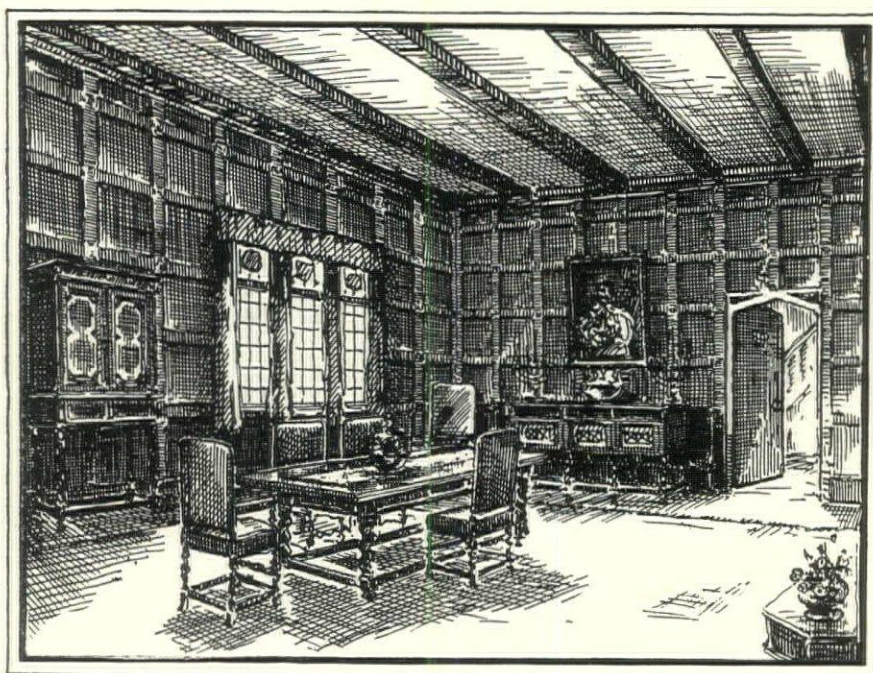
ESTABLISHED IN THE  
YEAR 1827

THE OLDEST HOUSE OF  
ITS KIND IN AMERICA

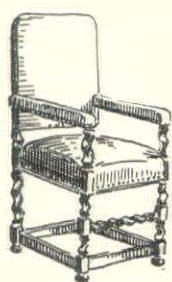




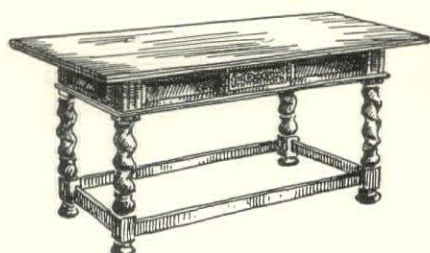
Cabinet with convenient silver drawer.



# The ELIZABETHAN MOTIF in your dining room



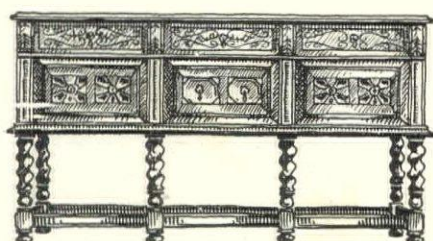
Upholstered arm chair.



Draw leaf extension table.



Shaped front side table.



Sideboard with silver and linen drawers.

An interesting admixture of dignified formality and intimate charm is to be found in the picturesque Elizabethan motif.

This style of furniture is particularly applicable to the Dining Room in which it creates an air of gracious hospitality and forms a distinguished background for smart entertainment.

The pieces in this group may be purchased singly or as an ensemble at relatively moderate prices.

## W. & J. SLOANE

FIFTH AVENUE AT FORTY-SEVENTH STREET  
NEW YORK

San Francisco

Washington



## CHOOSE YOUR PIANO AS THE ARTISTS DO



*Gieseking plays only the Baldwin*



ONLY the Baldwin piano itself can reveal the reasons why it is the choice of the world's great pianists, both for the concert stage and their homes. ¶ Gieseking, Bachaus, DePachmann, Carreras and scores of others find in the purity and finer resonance of Baldwin tone, the perfect

expression of their art. The intimate response of Baldwin action fulfills every desire. ¶ The Baldwin is a revelation to all who play it. Grands, uprights, players and Welte-Mignon (licensee) reproducing models. Prices, \$850 up. Convenient payments may be arranged with any Baldwin dealer.

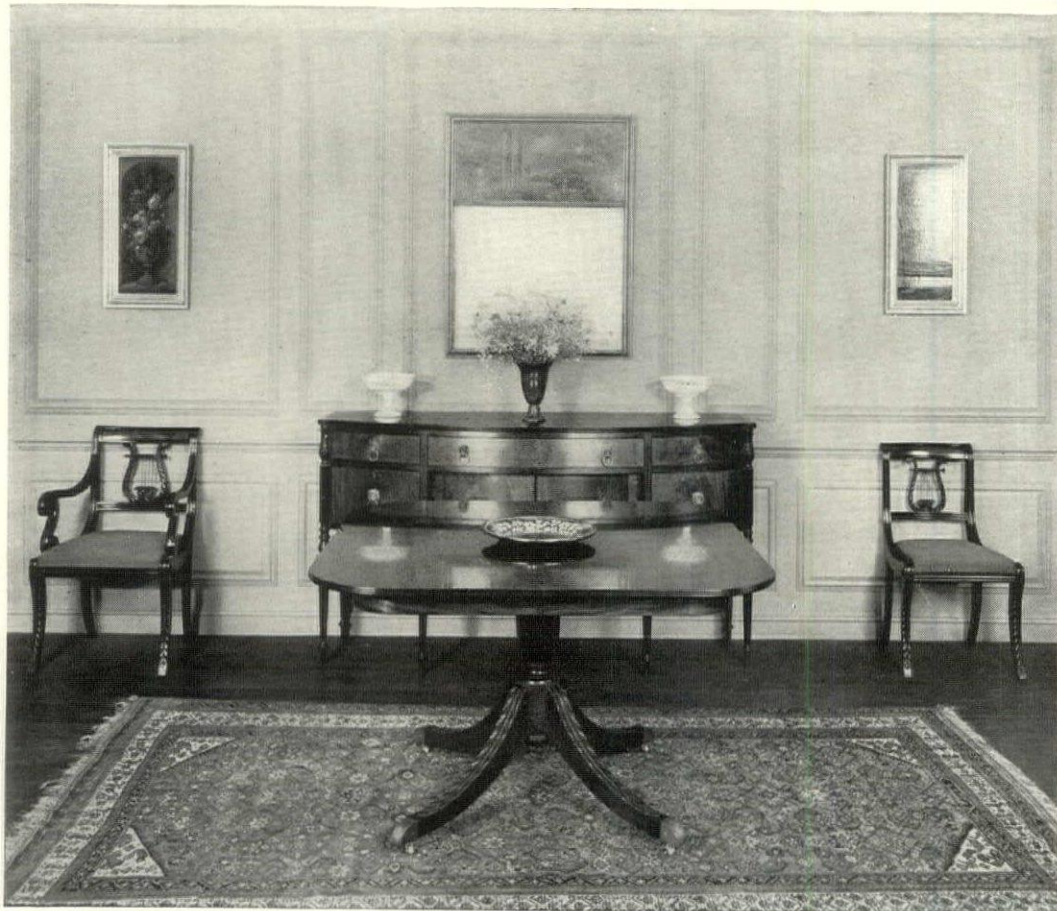
THE BALDWIN PIANO CO., CINCINNATI

# Baldwin



# KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART  
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



*A Group in the Showrooms*

DUNCAN PHYFE MAHOGANY TABLE AND CHAIRS WITH AMERICAN SHERATON SIDEBOARD, by Kensington

WHILE Duncan Phyfe was undoubtedly influenced by Sheraton's Empire style, his work is notable for its individuality and distinctiveness. His early furniture is unsurpassed in grace of line and beauty of proportion, while his carving has a crispness and vitality reminiscent of Chippendale.

But aside from its intrinsic merit, Phyfe's furniture will always hold a secure place in our affec-

tions, for his style is instinct with the spirit of America and as we find it in the American home we sense its appropriateness as we do the houses of McIntyre in the streets of Salem.

Kensington reproductions are chosen from the finest examples available and not only reflect the spirit and character of the style with the utmost sincerity but also revive the traditions of craftsmanship with which Phyfe's name is associated.

Kensington Furniture is made in all the decorative styles appropriate for American homes

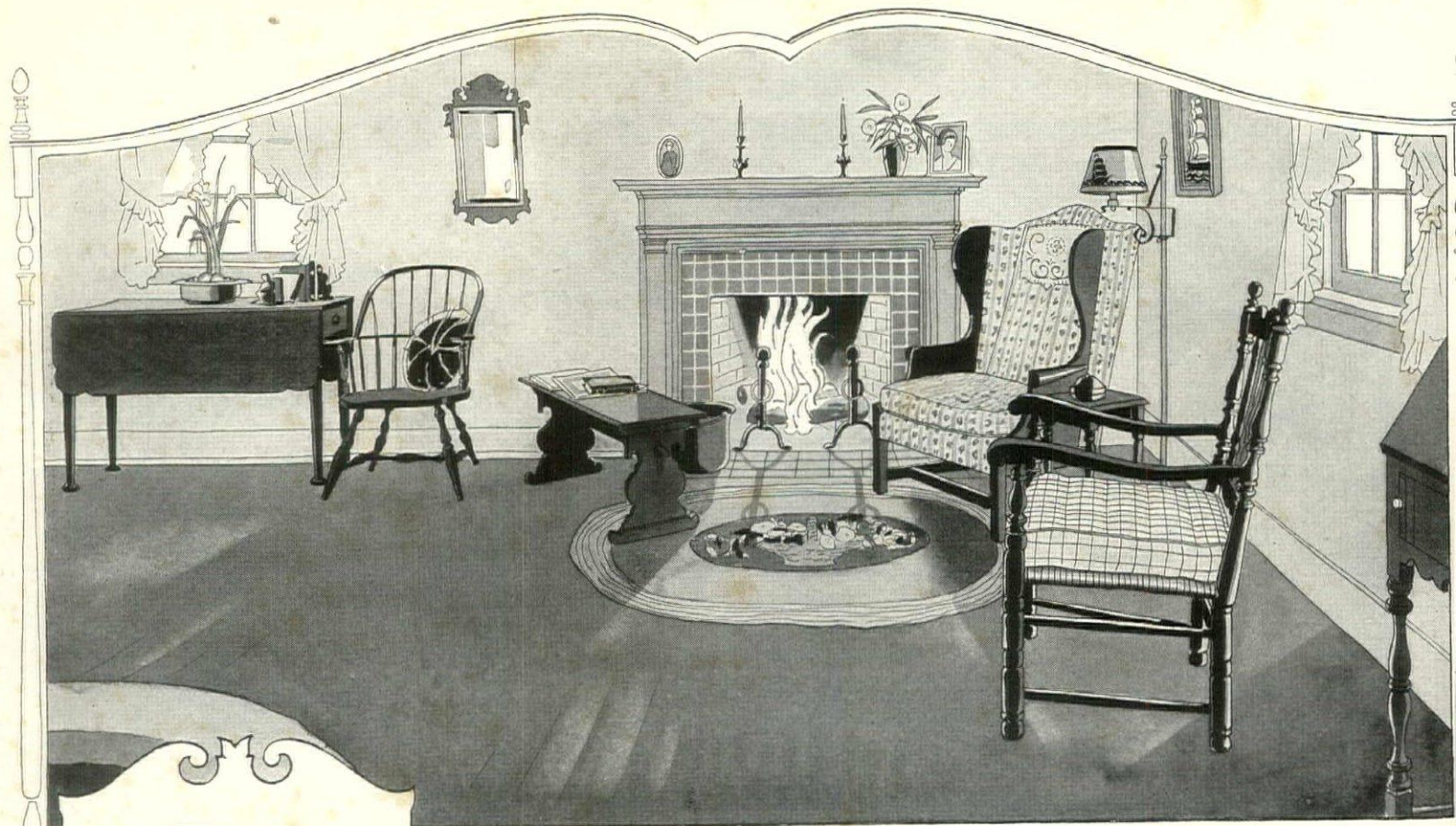
*The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer*



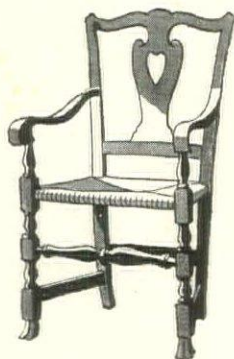
*Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"*

SHOWROOMS ~ 41 WEST 45TH STREET ~ SIXTH FLOOR





No. 3000  
Night Table



No. 4004  
Arm Chair



No. 4000  
Serving Table

## DISTINCTION

WE are not speaking of the times when the most vital need was any rough shelter from the cold and the savages. Nor of the later era of preciosity when leisure and wealth led many of the settlers to covet the magnificence of European homes. We are speaking of the early 1700's.

It was in this "breathing" space that those who had talent for woodworking began to build permanent furniture for themselves and neighbors. They built to endure, because the times were rigorous—for comfort but with simplicity, for beauty without ostentation. Their character would permit of nothing less; their facilities of nothing more.

So developed and flourished a distinct style of furniture which generations today find irresistibly charming.

Most of the good pieces of true Early American have long since been picked

up by collectors. But one of the collectors—Leopold Stickley, of Fayetteville, center of the ancient craft and himself a leader of the craftsmen—has devoted his life to reproducing the choicest collection pieces with the fidelity of a connoisseur.

As a result, anyone can, through reliable stores in his own city, equip any or all of his rooms with distinctive furniture made in the true Early American manner, even to the native woods—all of uniform quality from one thoroughly dependable source.

Every piece made by Stickley bears his name. This is an important identification mark which is your guarantee and protection when you buy.

NOTE:—Visitors are always welcome at the Stickley Exhibition and Workshop, c/o L. & J. G. Stickley, Inc., Fayetteville, N. Y. A booklet, with name of nearest dealer, will be mailed upon request. (This company is affiliated with The Stickley Mfg. Co., Syracuse, makers of the famous Stickley Ridgeless Extension Guest Davenport.)

*Early American*  
BUILT BY  
**STICKLEY**  
OF FAYETTEVILLE, N.Y.

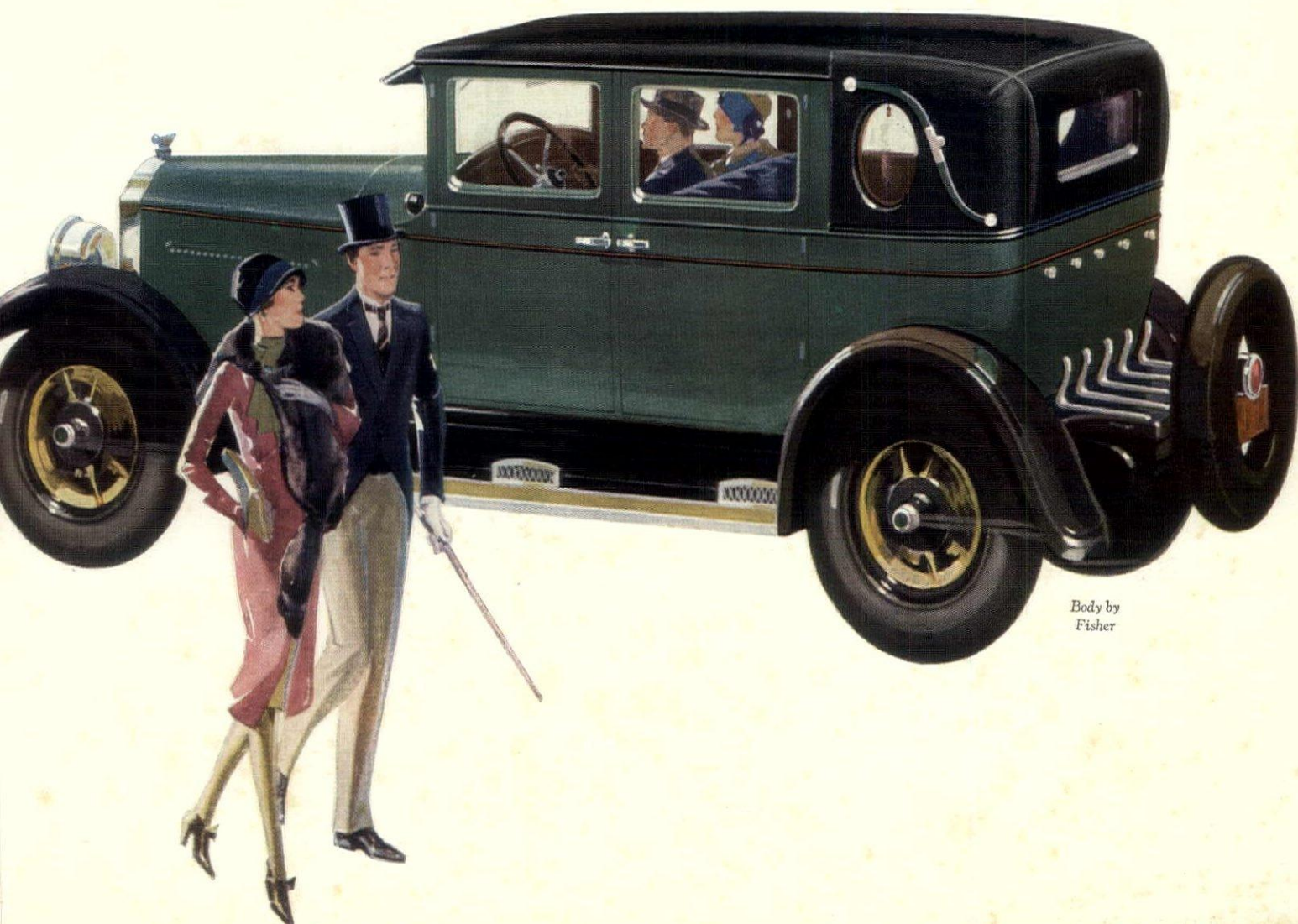


WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM



THOUSANDS of Buick owners could easily afford more expensive cars, but they always buy Buicks. Economy without a single sacrifice is the very sensible reason / / / /

## *The* GREATEST BUICK EVER BUILT





# Is Your Car Vicious?

## *Is it like this :*

Does driving your car give you a pain across the shoulders and "take it out of you" generally?

Does the rear seat too often leap and toss the passengers, sometimes mildly and sometimes violently?

Does the front end of the car bob and pitch and make it necessary for you to drive very slowly and cautiously over even moderately bad roads?

At speed, and often at merely moderate speeds, do the front wheels bounce and "shimmy" and "tramp"? Does the steering wheel jerk around in your hands?

Do the rear wheels bounce and spin and scuff the tires against the road?

Over even moderately rough roads, does the rear axle chatter and lash around as though it wasn't hitched to the car at all?

When brakes are applied, does the rear axle frequently go into bucking convulsions?

Is the whole sensation of riding at even moderate speeds one of looseness and insecurity—like the feeling a canary must have when you pull the cage down and then let it bob and plunge on its uncontrolled spring?

All of the above symptoms result from one and the same disease—uncontrolled, or improperly controlled spring recoil—*recoilitis*.

This disease is inherent in every car built. And the disease will continue until it kills the car unless the manufacturer has taken steps to cure it or until you do.

If you are spending your motoring hours in a car still suffering from recoilitis, you are getting very little indeed from your motor car investment.

Why do you suppose manufacturers like Cadillac, Packard, Chrysler, Franklin, Stutz, Peerless, Nash, Hudson and a dozen others have made Stabilators standard equipment? Simply and only because Watson Stabilators have been found by them to be the device which *does* properly control spring recoil and which *does*, therefore, put an end to all the ailments and damage caused by *uncontrolled* spring recoil.

You can spend \$55.00 and immediately put an end to all this trouble in your car. Watson Stabilators attack spring recoil as it has never been attacked before—with proportional, frictional resistance instantly applied to meet and tame every variation of recoil force. You can get this correctly metered and proportional Stabilator resistance in no other way—it is an exclusive and patented principle and construction given you only in Watson Stabilators.

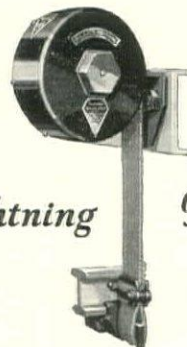
Don't let \$55.00 stand between you and the greatest motoring pleasure and motoring safety and motoring economy you have ever known. You spend too many hours in your car and you travel too many thousands of miles not to get the most out of all this that is possible. All you have to do is go around to your local Watson Stabilator Distributor or Dealer and tell him you want your car immediately and permanently cured. And then if you don't like the cure, tell him you want your money back. But how could you help preferring this new and smooth and secure—and economical—kind of motoring?

JOHN WARREN WATSON COMPANY

Sole Manufacturers of Watson Stabilators

PHILADELPHIA

# WATSON STABILATORS



*Lightning* *Fast*

## THE POSITIVE CURE



H A V E A

C A M E L



## *Why Camel leads the world*

GOODNESS has made Camels the leader of the world that they are today. Goodness means the quality of the tobaccos from which they are made, the skill with which the tobaccos are blended to bring out the fragrance, to produce the mildness, to give that subtle quality and taste that smokers find only in Camel.

Goodness means such a standard of uniformity that the billionth or the trillionth Camel is sure to be just as good as the first. It means the honesty, the truthfulness, the sincerity of purpose to make and keep Camel the leader—the cigarette most preferred by the greatest number.

*Have a Camel!*

R. J. REYNOLDS TOBACCO COMPANY, WINSTON-SALEM, N. C.



It remained for Hupmobile, with its beautifully-bodied straight eight, to give the eight a new significance. Where smartness once was content with fine body design and detail, today it demands in addition the smoothness of eight cylinders; and in that group, it decidedly prefers the superlative performance of the Hupmobile.

Beauty, Color Options, Luxury in fourteen enclosed and open bodies—\$1945 to \$5795 f.o.b. Detroit plus revenue tax

Custom Bodies by Dietrich—New ideas, new luxury, new distinction in the beautiful custom body designs created and built by Dietrich exclusively for Hupmobile



IN THE FINE CAR FIELD, THE TREND IS UNDOUBTEDLY TOWARD EIGHT

# HUPMOBILE

D I S T I N G U I S H E D  
T H E  
E I G H T





## Eloquent of Early American Fortitude

These charming pieces, their quaint and rugged simplicity expressive of the development of pioneer life, echo the romance of Early America. Our first craftsmen often worked in maple, loved for its golden-hued tones . . . . brightened in this breakfast set by present-day lacquer finish and colorful floral hand decorations.

Butterfly or wing table . . . . quaint ladderback chairs with rush seats . . . . a clever modification of an old Welsh dresser . . . all in water-proof, heat-proof lacquered solid maple, as only Kittinger can fashion and finish.

The skill with which Kittinger has reproduced the finest detail and character of hand workmanship through modern production methods, has resulted in prices which mean substantial savings.

With your request for the booklet, "Dining Rooms of Distinction," we will include further details of this charming Early American breakfast set.

Kittinger Company ~ 1893 Elmwood Ave., Buffalo, N. Y.

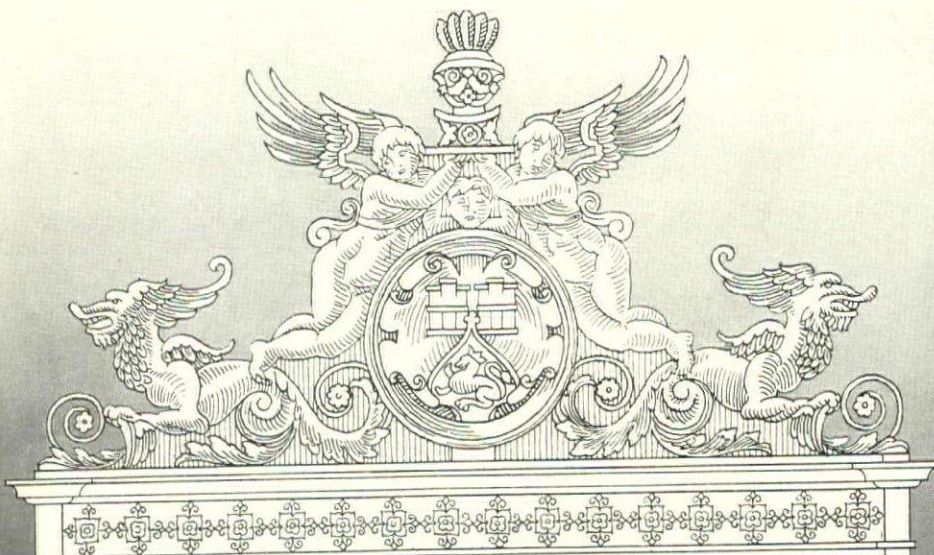
sixty years making fine furniture in woods only . . . . . ally American and Honduras mahogany.



# KITTINGER

*Distinctive Furniture*





## For Brides who adventure in Beauty - The New SEVILLE

BEAUTY of simple line that is of today's America!  
Beauty of ornament that is of Old Spain, touched to  
new and modern loveliness!

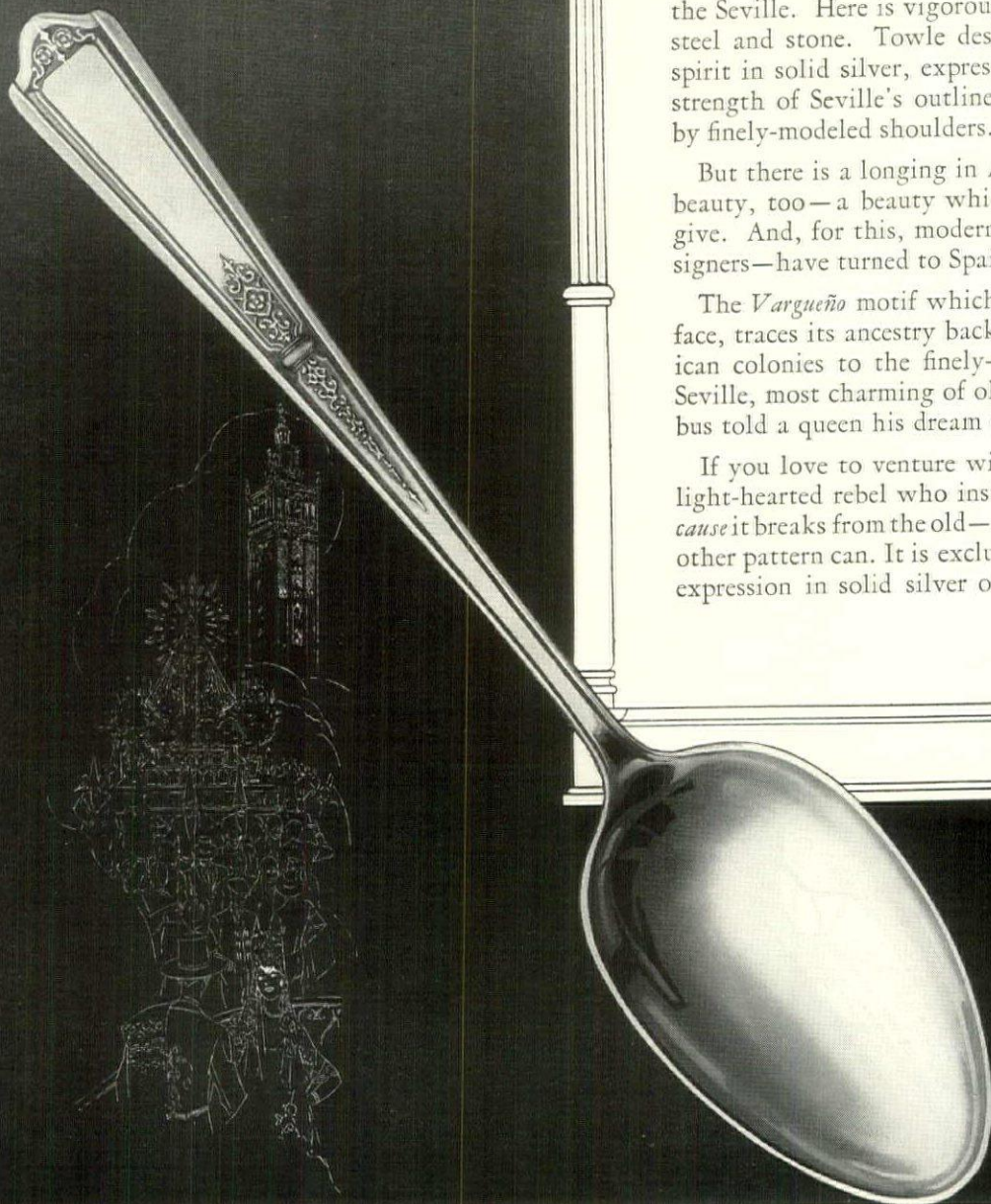
Such is SEVILLE—this newest of new patterns in Towle  
Sterling Silver.

Look at the cloud-piercing buildings of our great cities  
and you will recognize one of the influences which inspired  
the Seville. Here is vigorous modern America speaking in  
steel and stone. Towle designers have caught this same  
spirit in solid silver, expressing it in the slender, soaring  
strength of Seville's outlines, the unbroken panel capped  
by finely-modeled shoulders.

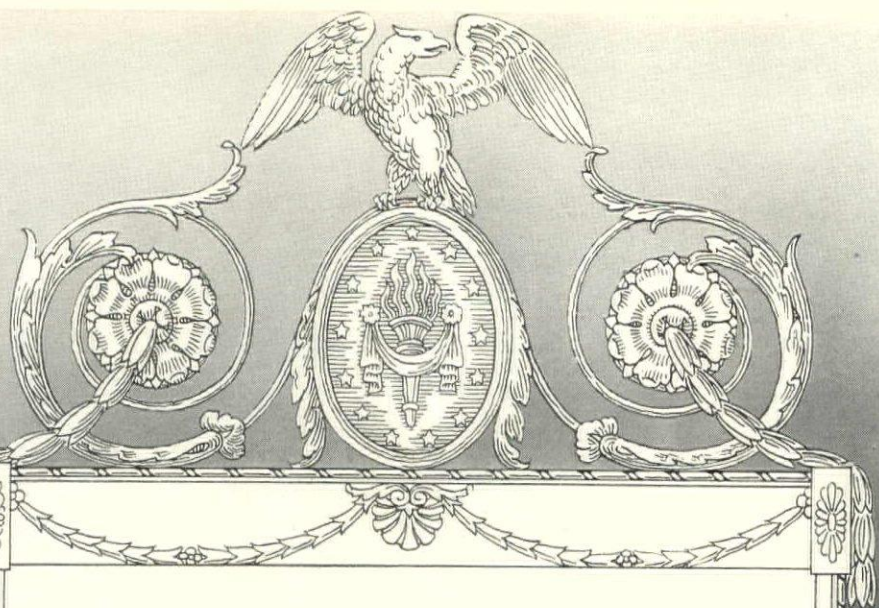
But there is a longing in America for a different kind of  
beauty, too—a beauty which only delicate ornament can  
give. And, for this, modern America—and the Towle de-  
signers—have turned to Spain.

The *Vargueño* motif which frets the Seville's limpid sur-  
face, traces its ancestry back through early Spanish-Amer-  
ican colonies to the finely-wrought metalwork of sunny  
Seville, most charming of old Spanish cities where Colum-  
bus told a queen his dream of a new world!

If you love to venture with new beauty, if you are the  
light-hearted rebel who instinctively turns to the new *be-  
cause* it breaks from the old—SEVILLE will appeal to you as no  
other pattern can. It is exclusively new—the first complete  
expression in solid silver of 1927 America!







## For Brides of Every Taste - TOWLE STERLING

BUT suppose the Seville does not unmistakably call to you? Ah, then, there is the lovely array of other Towle patterns from which to choose! Like the Seville, each is an expression of a genuine American art feeling—confidently right in styling, exquisite in finish, as befits descendants of that early Moulton silver of 1690.

Of these, then, which shall be yours?

Is it a note of quaint and brave simplicity that keys your young spirit? Then, perhaps, you will choose the early American LA FAYETTE, with its pure loveliness of silhouette. Or the MARY CHILTON, with its chaste Puritan restraint warmed by the modern grace of flowing lines.

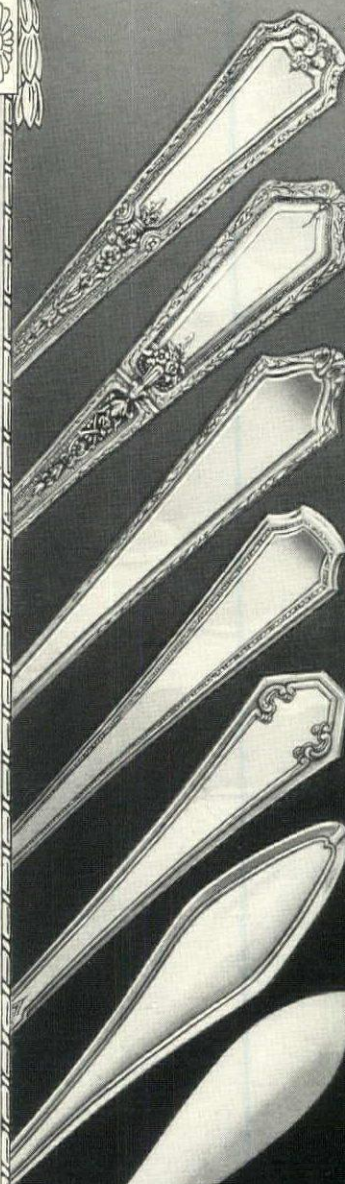
Or you may prefer the decorative artistry of France that blooms anew for modern homes in the LOUIS XIV and the delicate ornament of D'ORLEANS.

Here is the LADY MARY, too, dainty and English as a primrose. And the graceful VIRGINIA CARVEL with its garland borrowed from a rare Colonial mirror. And the soft curves of the LADY CONSTANCE.

To make both your choosing and your having more exciting, we have published for you the loveliest little volume in blue and ivory—*The Book of Solid Silver*. You may have it without charge. Simply send us your name and address and the name of your jeweler.

*The TOWLE SILVERSMITHS, Newburyport, Massachusetts*

MEMBER OF THE STERLING SILVERSMITHS' GUILD OF AMERICA



LOUIS XIV

D'ORLEANS

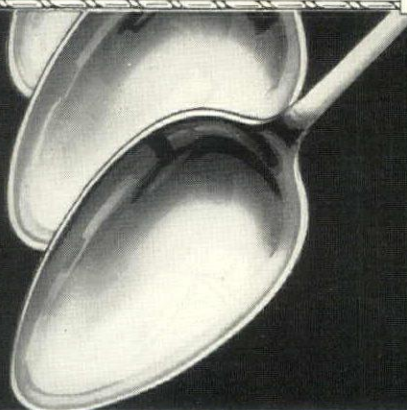
VIRGINIA CARVEL

LADY CONSTANCE

LADY MARY

MARY CHILTON

LA FAYETTE



**TOWLE**  
Sterling Silver  
Exclusively



# ATWATER KENT RADIO

## ALONE

—*but not lonely*

THERE'S something about music—a sort of friendliness, a feeling that someone understands, sympathy. Music like the merriment of children or the romance of a moon-path across quiet waves—like youth or the throb of life's big moments.

It's just a chummy little cabinet with ONE Dial—your Atwater Kent Radio—unobtrusively at home wherever you place it, companion for your pipe and favorite books, and moods.

The wonder of it—just one turn of that single dial will filter from the air any kind of music you want—jazz, a symphony, a voice of beauty; music to put toes to dancing or tired brain to sleep.

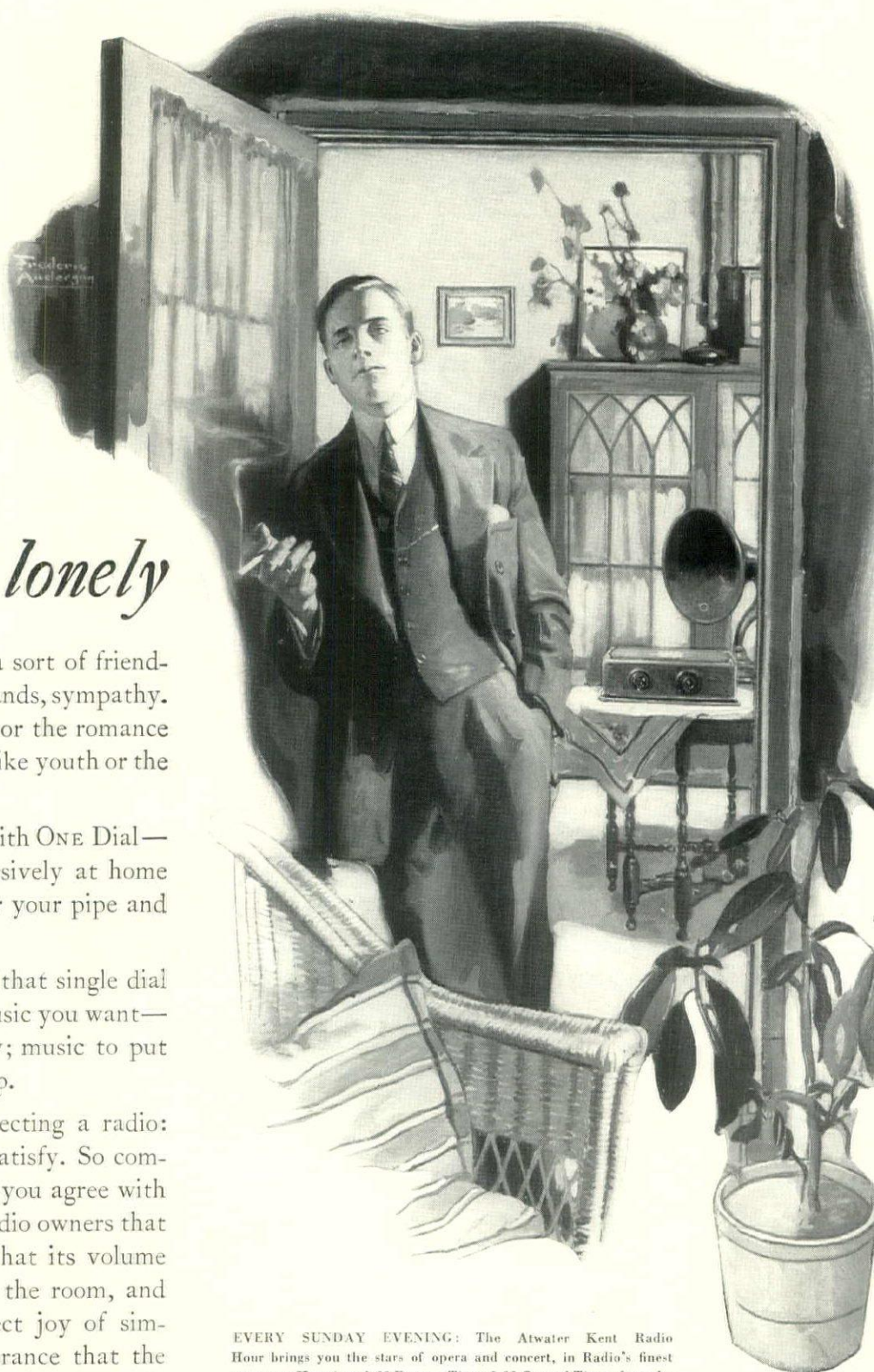
This, one should remember in selecting a radio: nothing less than the best will ever satisfy. So compare, investigate, ask your friends. If you agree with more than a million Atwater Kent Radio owners that its tone is sweet, pure and *natural*, that its volume is like having the musician right in the room, and that its ONE Dial control is a perfect joy of simplicity, then you may buy with assurance that the Atwater Kent Radio is so precisely and finely made that it will never go back on you.

It is because so many buy that its price is low.

Send for illustrated booklet telling the complete story of Atwater Kent Radio

ATWATER KENT MANUFACTURING COMPANY

4743 Wissahickon Ave. • A. Atwater Kent, President • Philadelphia, Penn.

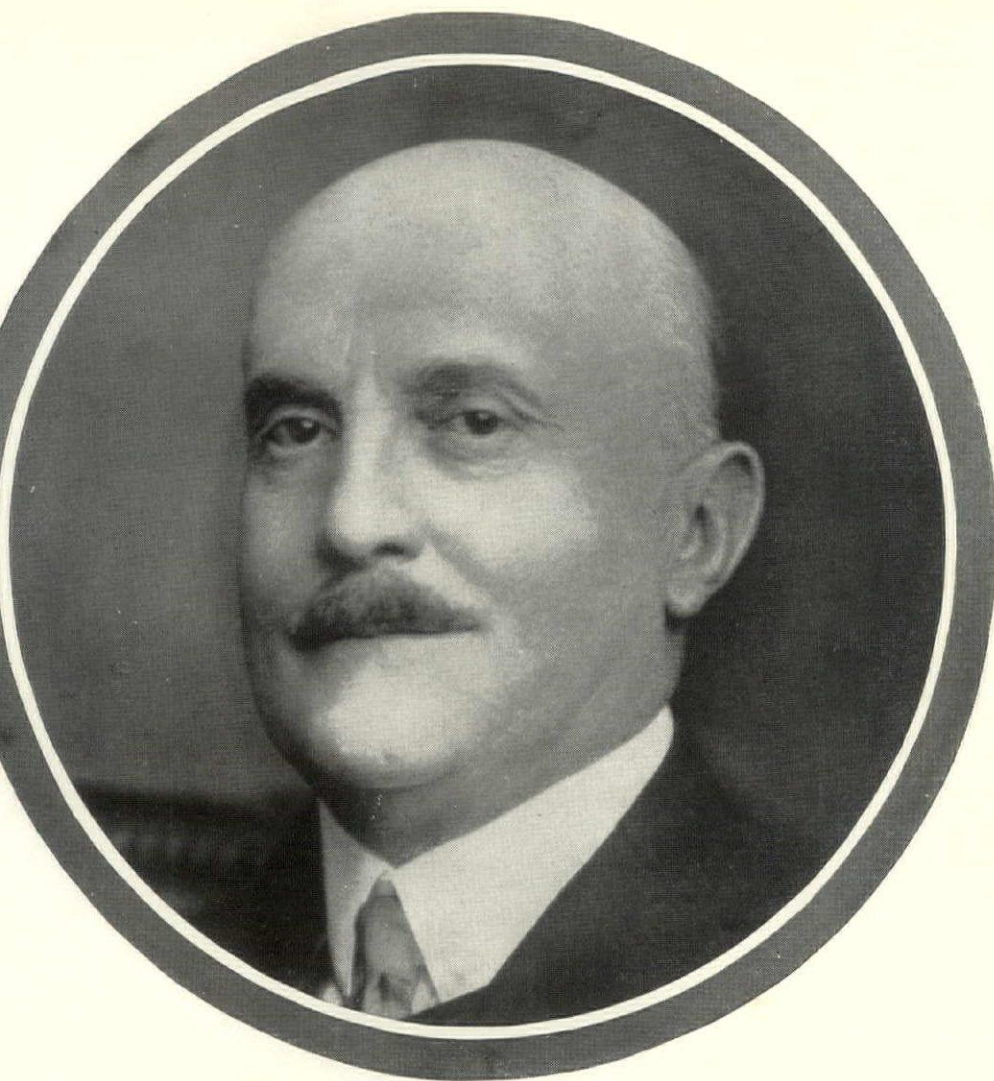


EVERY SUNDAY EVENING: The Atwater Kent Radio Hour brings you the stars of opera and concert, in Radio's finest program. Hear it at 9:15 Eastern Time, 8:15 Central Time, through:

WEAF . . . . . New York	WOC . . . . . Davenport
WEEL . . . . . Boston	KSD . . . . . St. Louis
WRC . . . . . Washington	WWJ . . . . . Detroit
WSAI . . . . . Cincinnati	WCCO . . . . . Minneapolis-St. Paul
WTAM . . . . . Cleveland	WGY . . . . . Schenectady
WGN . . . . . Chicago	WSB . . . . . Atlanta
WFI . . . . . Philadelphia	WSM . . . . . Nashville
WCAE . . . . . Pittsburgh	WMC . . . . . Memphis
WGR . . . . . Buffalo	WHAS . . . . . Louisville

MODEL 35, illustrated  
6-tube ONE Dial Receiver. Speaker, Model





"I have found your Lucky Strike Cigarettes very agreeable. They do not hurt my throat in the least and are very soothing to my voice."

*J. Caillaux*

## When Caillaux Speaks, the World Listens

*His clear voice is inspiring, his throat  
ever in perfect condition*

AS one of the outstanding public men in France, Joseph Caillaux depends upon the power of oratory in advocating his ideas and in swaying his colleagues. To safeguard his voice is his constant aim.

In smoking, he prefers Lucky Strikes because they give the greatest enjoyment and throat protection.

Lucky Strikes are smooth and mellow—the finest cigarettes you ever smoked. They are made of the finest Turkish and domestic tobaccos, properly aged and blended with great skill, and there is an extra process in treating the tobacco.

Smoke Lucky Strikes—you'll like them.

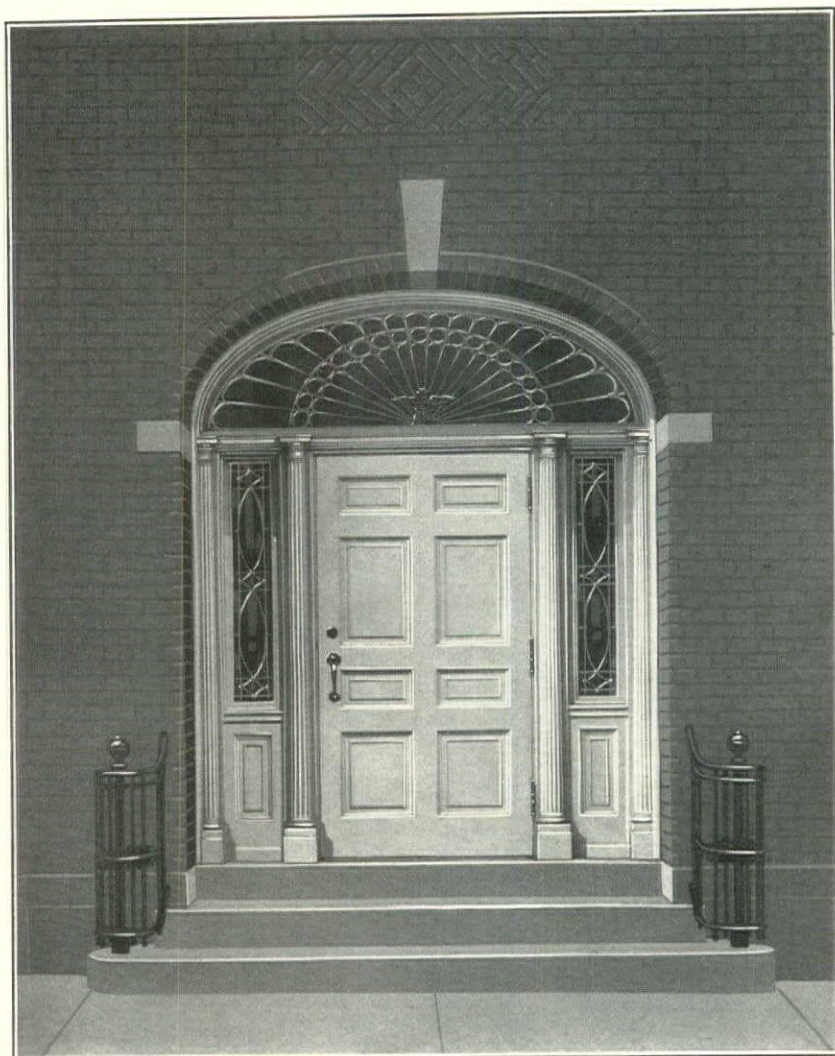
# "It's toasted"

*Your Throat Protection*



When in New York you are cordially invited to see how Lucky Strikes are made at our exhibit, corner Broadway and 45th Street.





ENTRANCE

WM. A. FRENCH FURNITURE CO.  
 Announce the Opening of their New Building  
 at 234 East 46th Street, New York

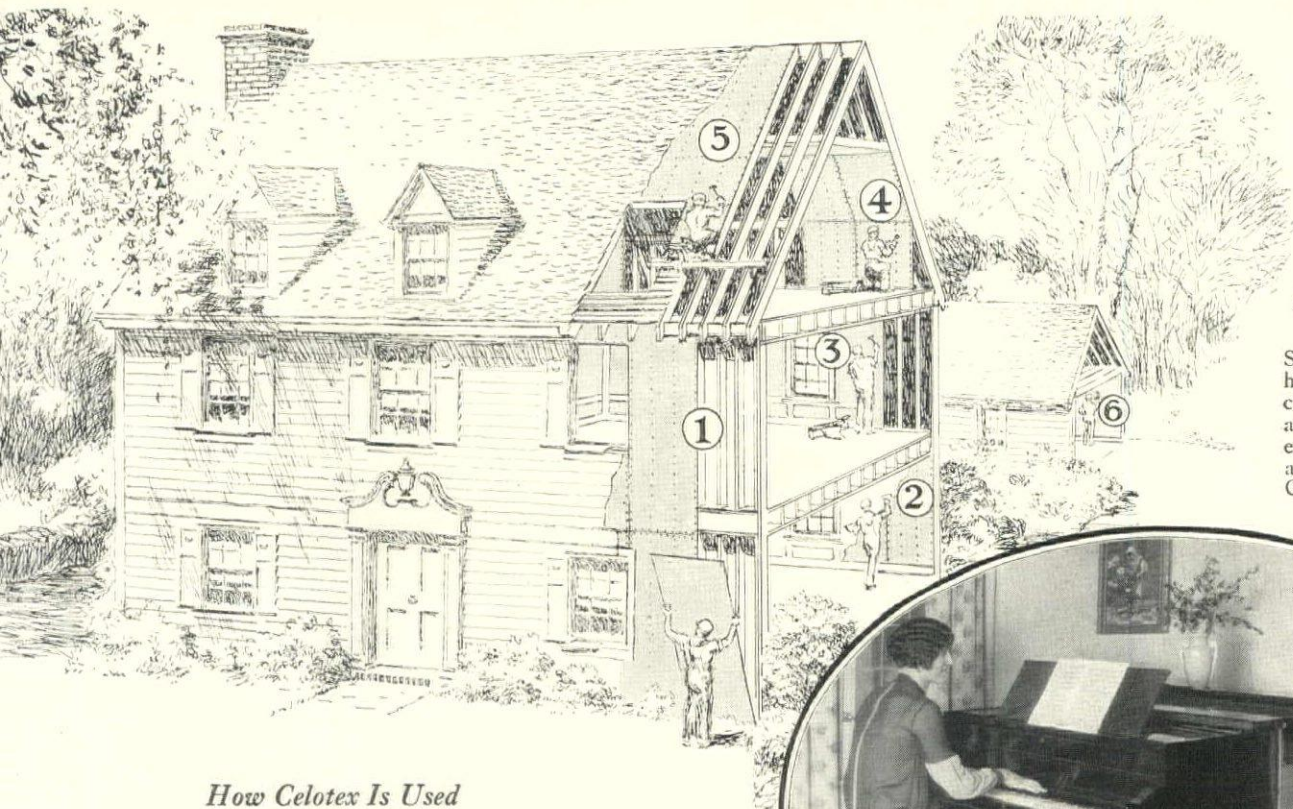
HERE, in home environment, will be presented furniture for Bed-room, Dining Room and Living Room—choice expressions of the fine art and craftsmanship which characterized the work of master cabinet makers of the past. You are invited to visit our display floors where purchases may be arranged through your decorator or dealer.

WM. A. FRENCH FURNITURE CO.

EASTERN SALES OFFICE:  
 232 East 46th St.  
 New York

FACTORY AND HOME OFFICE:  
 227 Fifth St. N. E.  
 Minneapolis, Minn.





Mrs. Wm. F. Blades  
Evanston, Illinois

Says, "It is really amazing how Celotex stops heat and cold in our house. Our rooms are never chilly in winter, even though we save quite a bit of fuel money with Celotex."

### How Celotex Is Used

Celotex should always be built into walls and roofs. (1) As sheathing, Celotex replaces wood lumber and building paper... adds strength... costs no more. (2) Under plaster, replacing lath, Celotex builds stronger walls and ceilings... less likely to crack... free from lath

marks. (3) and (4) Celotex is used as interior finish and attic lining either in its natural tan color or decorated. (5) As roof sheathing, replacing wood lumber, Celotex provides insulation where it is most needed. (6) As garage lining it helps protect the car against freezing.



# Plan *now* to outwit summer's heat... winter's cold

Build comfort *into* your home with Celotex... Save about  $\frac{1}{3}$  fuel

NOW—before you build or buy—is the time to make sure your house will be comfortable and saving of fuel. You can paint or remodel later... but *comfort* and *fuel saving* must be *built-in*.

A special heat-stopping or insulating material is needed to keep your home snug and warm in winter... refreshingly cool on sweltering summer days and nights... easy to heat. For without such a material your furnace-heat will leak *out* and sun heat will beat *in*... right through walls and roof!

Six years ago Celotex was produced to meet the great need for low-cost house insulation. Celotex has already been used in more than 119,000 modern homes.

Celotex is manufactured in broad, strong boards from the toughest fibre known. It offers you properties never before available in one material.

EFFECTIVE INSULATION *plus added strength*. For Celotex *combines* effective insulation with great structural strength. Walls sheathed with Celotex are stronger than wood sheathed walls and Celotex is many times more effective in stopping heat and cold than any of the usual building materials. Celotex also shuts out wind and dampness... quiets noise.

Unlike other insulating materials, Celotex replaces wood sheathing, lath, building-paper and wallboard (see the illustration above), *adding insulation as it builds* at little or no extra cost.

ACTUALLY *saves money*. Celotex has made a house insulation a downright economy. A smaller, less expensive heating plant is required with Celotex in the walls and ceilings or roof of a house... and year after year, Celotex will *save you from 25% to 35% of your fuel money*.

No wonder that people everywhere have eagerly accepted Celotex... that men who

know building and building problems intimately urge the use of Celotex in *every* home. They have put this amazing lumber to many tests and approved it beyond all question.

Ask your architect, contractor or lumber dealer to tell you more about Celotex. Leaders in these lines advise its use. All lumber dealers can supply it.

And mail the coupon below for the Celotex Building Book. Its 32 pages are filled with interesting pictures and facts that will mean more comfort in your home and more money in your pocket.

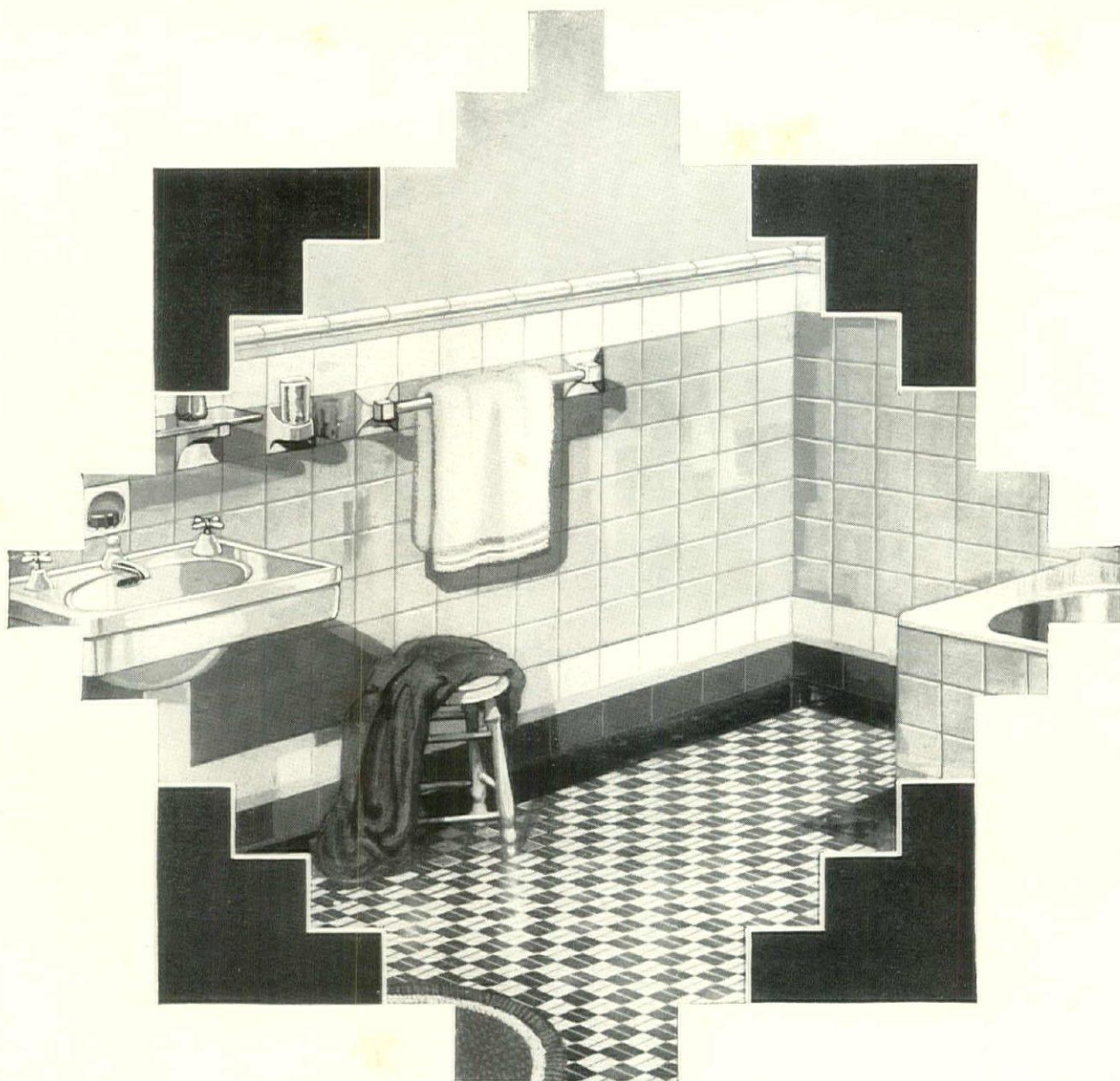
THE CELOTEX COMPANY, CHICAGO, ILL.  
Mills: New Orleans, Louisiana  
Branch Sales Offices in many principal cities  
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Canadian Representatives: Alexander Murray & Co., Ltd.  
Montreal, Toronto, Halifax, Winnipeg, Vancouver

THE CELOTEX COMPANY, Dept. M-204  
645 N. Michigan Ave., Chicago, Ill.  
Please send the Celotex Building Book

Name.....  
Street.....  
City.....State.....  
H. & G.—4-27

**CELOTEX**  
INSULATING LUMBER





## -one door was closed



SHE was showing a guest through her home; taking her through the living room, with its quaint pieces from the old homestead—the dainty dining room—the cheery bed chambers.

*One door was closed.* She hoped the guest would not inquire about it, but—regretfully she showed the one bathroom the house contained.

That day's chagrin led to a resolution. She sent for our booklet—"Beautiful Association Tiles." She visited Tiling contractors, made her selection, and then for a small amount of money that old bathroom was made right, once for all.

A second bathroom was installed by using some surplus closet space.

There are no closed doors any more. She purposely leaves them open when company comes.

### ASSOCIATED TILE MANUFACTURERS

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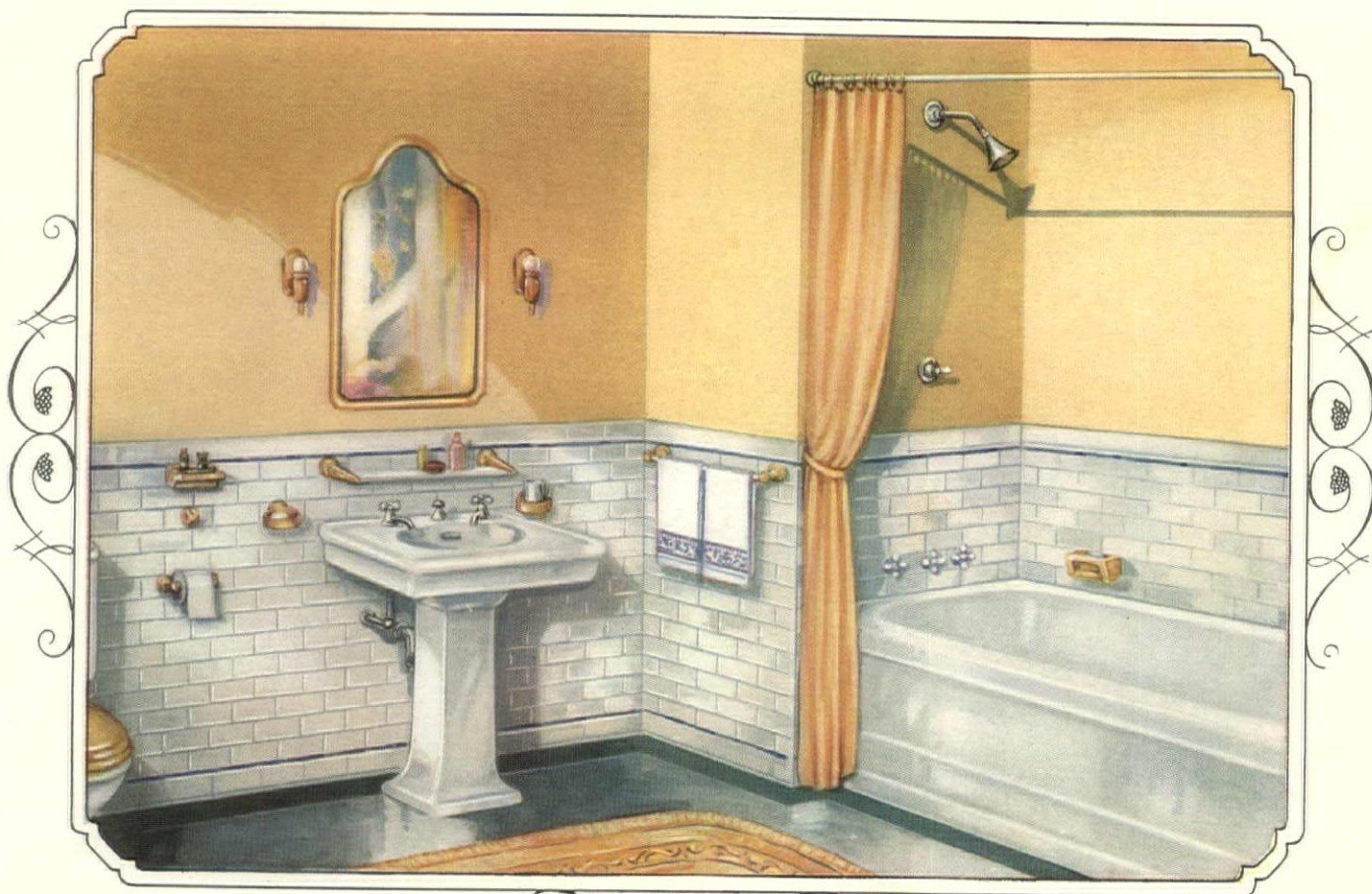
# ASSOCIATION TILES



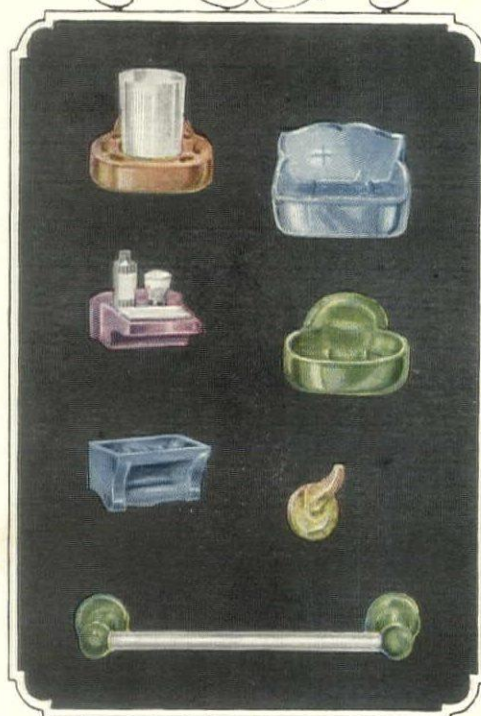


# Colored Removable Bathroom Fixtures

## for the Modern Home



A bathroom with color harmonies in keeping with the vogue in Europe and America is the ambition of every modern housewife; yet complete redecoration, including tiles, is beyond the reach of the average home. With these new colored Easy Set fixtures, however, it is possible to make your bathroom completely modern, attractive and beautiful. In addition to white, they are made in Fawn, Orchid, Azure, Pool Green and Ebony—and any of these colors will blend with



white walls of tile, plaster or wood.

Easy Set fixtures are economical to install. They are made of fine hard china, without sharp curves or corners and have no visible screws. There are no cracks nor crevices where dirt and dust can collect—and they are removable for cleaning.

Modernize your bathroom with these beautiful fixtures. Ask to see them at your dealer or write to J. H. Balmer Co., 259-267 Plane Street, Newark, N. J.



You can lift them  
off and clean them.

# EASY-SET

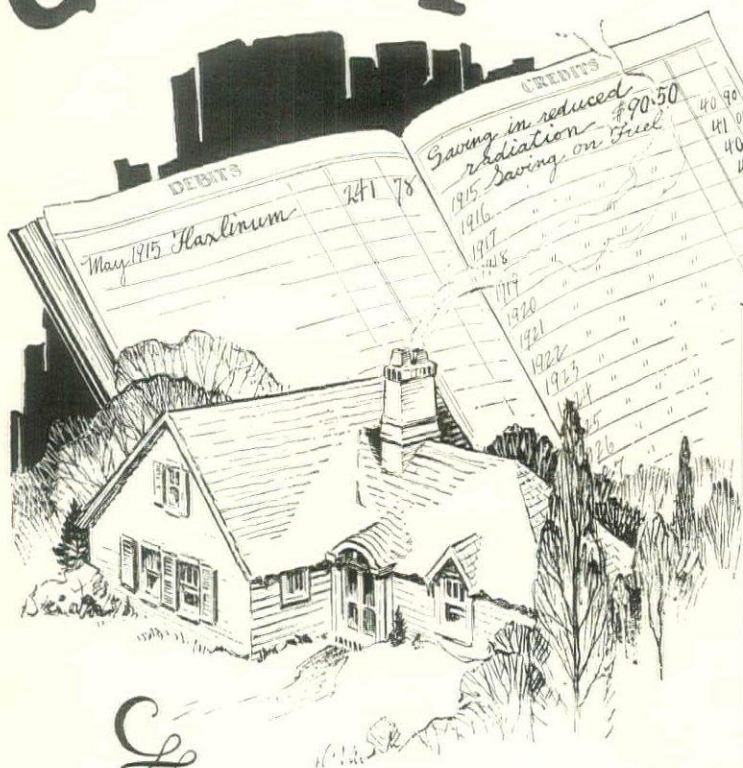
## COLORED CHINA BATHROOM FIXTURES



You can lift them  
off and clean them.



# Genuine Insulation Pays for Itself and Helps Pay for Your Home!



**D**IVIDE your fuel bill by three—and you have the money saved by FLAX-LI-NUM insulation every year.

What will it buy that you want most—a radio, a new suit, furniture, clothing for the children or a new dress for “mother”? If you live where the winters are fairly long and cold, this  $\frac{1}{3}$  saving in fuel per year may equal the down payment on a car.

Equal in importance to saving in fuel is the comfort FLAX-LI-NUM assures in summer. This flax fibre insulation shuts out the sweltering heat of the sun and keeps the house more comfortably cool, upstairs and down.

When you build your house it pays to be assured of such substantial savings and permanent comfort. Only by genuine insulation can they be secured. If you buy a house already built, be sure to ask the builder if it is FLAX-LI-NUM insulated.

## FLAX-LI-NUM Excels as a Method and Material

FLAX-LI-NUM is installed in side walls and in the roof. In the side walls  $\frac{1}{2}$ " thickness is used; in the roof 1". Being halfway between the inner and outer walls, FLAX-LI-NUM gives six surface resistances. As every surface in a wall acts as a heat stop, the FLAX-LI-NUM “six-surface-drop” method of installation is highest in efficiency.

FLAX-LI-NUM itself, containing millions of tiny dead air cells in and between its fibres, is a correct insulating material. Its excellence has been proved for nearly 17 years in all kinds of buildings and all kinds of climates. For years it has been the preferred material for refrigerator car insulation.

## FLAX-LI-NUM Lasts as Long as the Building

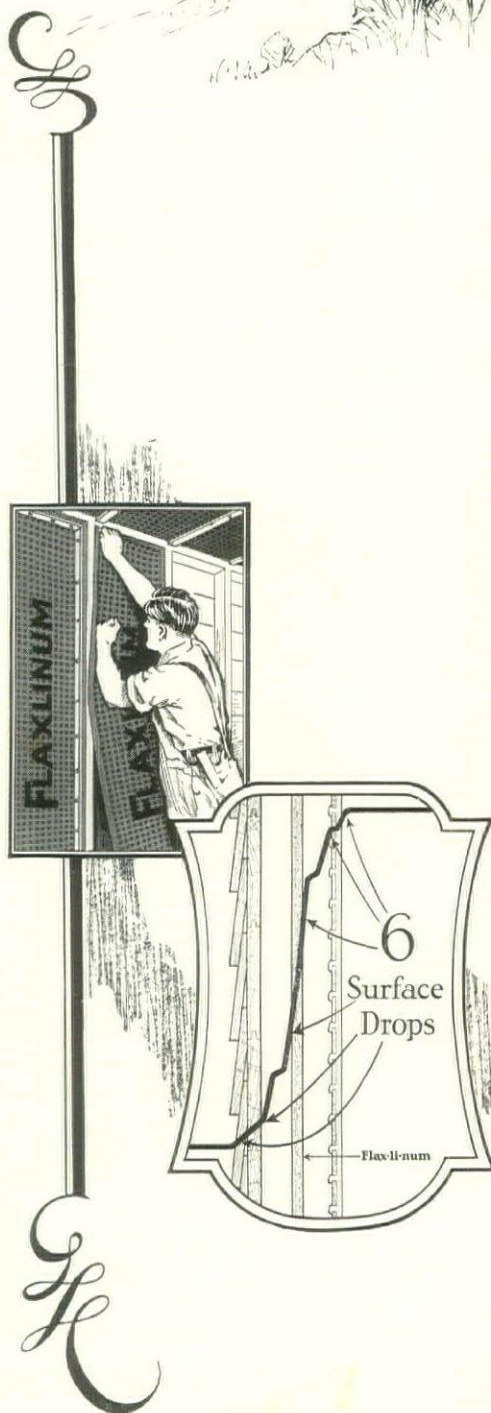
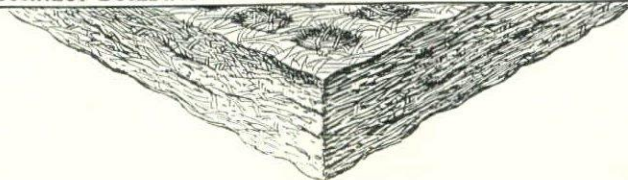
Flax fibre has to be raked from the fields because it will not rot. It is from this tough, long-lived material that FLAX-LI-NUM is made. The flax fibre is completely purified, then made into semi-rigid sheets. No binder is used, hence there can be no deterioration. FLAX-LI-NUM will stay in place, in perfect condition, so long as the building stands.

Coming in semi-rigid sheets, FLAX-LI-NUM is easy to handle and install. It never cracks, warps or buckles. Fifteen or twenty years after it is installed, FLAX-LI-NUM is just as efficient as the day the house was completed. Every year it gives you a one-third saving in heating cost.

FLAX-LI-NUM INSULATING COMPANY  
Saint Paul, Minnesota

# Flax-li-num

THE CORRECT BUILDING INSULATION AND SOUND CONTROL MATERIAL







# Words of advice on building the SOUTHERN COLONIAL

*By an architect who has made an exhaustive study of old  
Southern homes, and whose modern designs in  
this style are models of good taste*



Photograph  
by Bachrach

OUR true American Southern Colonial is an architecture of brick or masonry as distinguished from Northern Colonial, which was usually executed in wood." So says Lewis A. Coffin, Jr., who is a recognized authority on this style.

"The distinguishing marks," he continues, besides the use of quiet red brick, are tall chimneys on the gable ends; dignified and rather rich doorways and cornices; the frequent use of quoins; and in the later examples, of the two-story portico. Ceilings are usually quite high. The entrance hall with stairs along one wall carries through the house, with the main rooms accessible from this hall.

"Details of wood cornices, of doorways, and of interiors are bold, often even crude and lacking in delicacy. But they are in proportion to masonry walls and to the larger scale indicated by this style.

"In designing a Southern Colonial house it is well to keep the following in mind: The brick should be simple, without much color variety; the wood trim painted light cream; the design should have symmetry and dignity; the mass should be simple with most richness confined to cornices or doorways; roof slopes should be kept between 30° and 45° in angle with the horizontal; shutters are best boxed into the cornice. Windows should be chiefly double hung, with the window casings nearly flush with the outside brick wall.

*Lewis A. Coffin, Jr., member of the firm of Polhemus & Coffin, New York City. Mr. Coffin is co-author of two books on architectural design, one entitled "Brick Colonial Architecture of Maryland and Virginia," and the other, "Small French Buildings."*

"All Southern Colonials should be simple, with pure details, free from all excrescences, and treated with a bold hand. Masses must be simple, with unbroken eaves. Wall sur-

faces should receive their decoration from the windows, from brick or stone quoins, and at most from a brick or limestone belt band."

The above paragraphs are from a complete article by Mr. Coffin on the Southern Colonial style, which appears as one chapter in a book, "Harmony in Home Design." This book, written by some of the foremost architects in the country, tells how to achieve the best results in building different home styles. Write for a free copy.

No matter what style you decide on, of course you will want a roof that provides lasting protection against weather or fire, and that is also pleasing in appearance. A roof of Carey Asbestos Shingles gives all these qualities. By a new process, exclusive with Carey, asbestos fibres in these shingles are criss-crossed and embedded in cement, giving toughness and strength never before possible. They are as enduring as stone—never needing to be replaced! Free from all upkeep expense. Made in beautiful color effects—natural browns, pottery red, slate gray, blue-black, purple, and forest green. These shingles will help to give lasting beauty to your home. The Philip Carey Company, Lockland, Cincinnati, Ohio.

*A small Southern Colonial design, by Mr. Coffin, which has an inviting, home-like appearance hard to surpass. On a house of this type Carey Asbestos Shingles provide a roof that is weather-proof, fireproof, decay-proof—and at surprisingly low cost.*

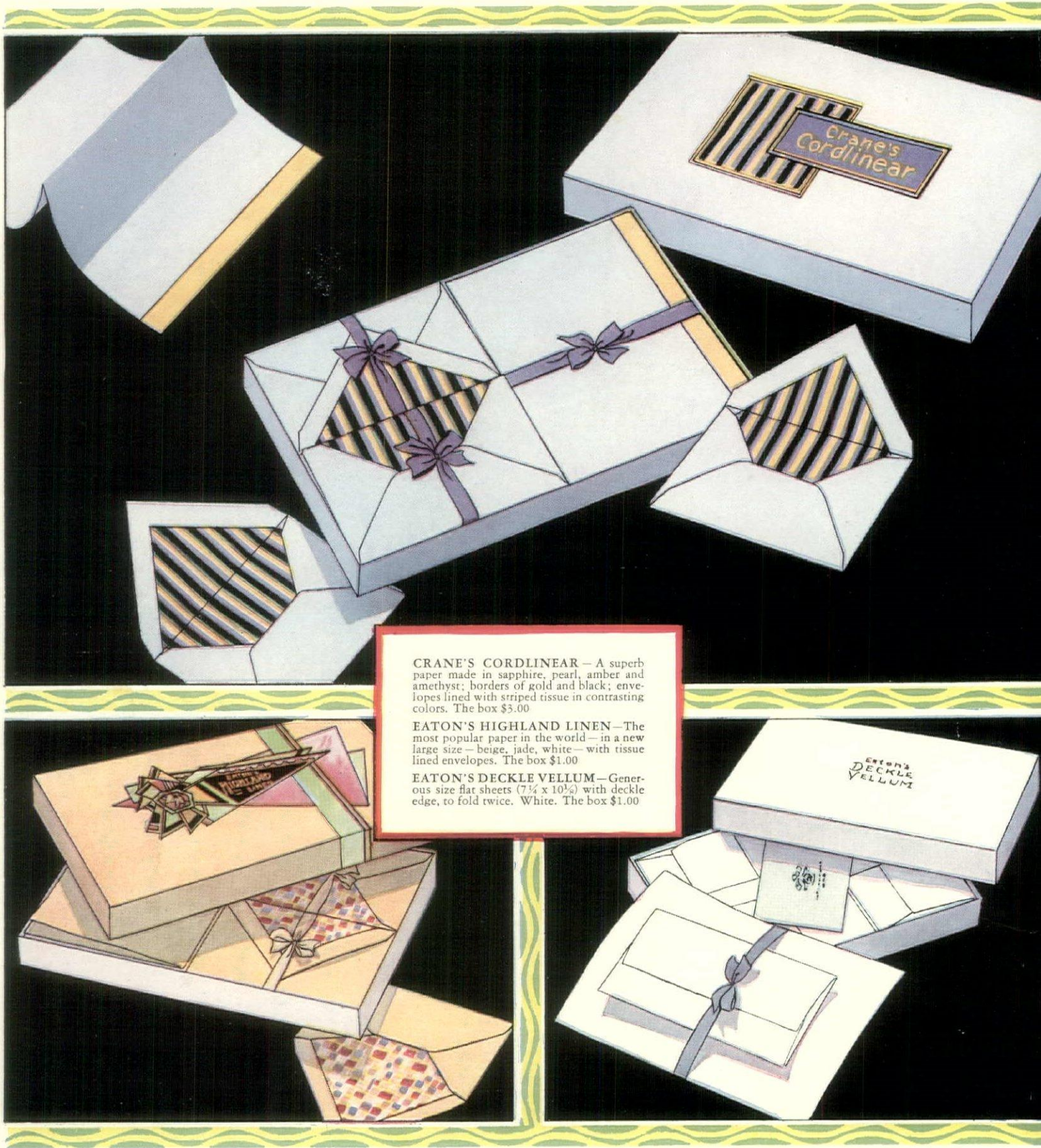


**Carey**  
ASBESTOS  
SHINGLES



Every home-builder will be interested in reading "Harmony in Home Design." It contains just the kind of information you want about leading types of homes. Each style discussed by an architect of national prominence, who tells you how to build it with best results. A free copy is yours on request!





**CRANE'S CORDLINEAR**—A superb paper made in sapphire, pearl, amber and amethyst; borders of gold and black; envelopes lined with striped tissue in contrasting colors. The box \$3.00

**EATON'S HIGHLAND LINEN**—The most popular paper in the world—in a new large size—beige, jade, white—with tissue lined envelopes. The box \$1.00

**EATON'S DECKLE VELLUM**—Generous size flat sheets (7½ x 10½) with deckle edge, to fold twice. White. The box \$1.00

*A*PPROPRIATENESS requires the use of *three kinds of writing paper*, now the accepted custom in smart homes and seemingly destined, because of its soundness, to become general practice. Flat sheets for the man and for miscellaneous purposes; a fine folded paper for everyday letters and—for those occasions that demand the really exquisite—Crane's.

*Eaton Crane & Pike*  
*1 Park Avenue New York*



# The Congressional Library

WASHINGTON, D.C.

DAVID LYNN, Architect

Plumbing and Heating by  
JOSEPH HIGH and CRANE CO.

WHEN the architect plans a building that shall endure for the admiration of generations yet unborn, as a matter of course he specifies wrought iron pipe—the pipe that resists corrosion. The Congressional Library is but one among hundreds of public buildings in which Reading Genuine Wrought Iron Pipe is proving its enduring qualities.

Yet in spite of its endurance, or rather because of it, you will find “Reading” the least expensive pipe you can buy. To quote but one example: Mr. J. D. Taylor, Chief Engineer, Metropolitan Museum of Art, New York, says: “Even in the oldest parts of the Museum, which are 45 years old, our wrought iron pipe has resisted corrosion to a remarkable degree. We have found that steel pipe lasts only one-third to one-half as long as wrought iron”.

Whether you are contemplating the erection of a hotel, office building, factory or home, ask your architect or plumbing contractor his opinion of Reading Genuine Wrought Iron Pipe. Or write us for facts and figures.

**READING IRON COMPANY**  
READING, PA.

*World's Largest Manufacturers of Genuine Wrought Iron Pipe*



## Reading's Identification

So that neither paint nor time will erase its identity, we cut a band of spiral knurling upon every length of Reading Genuine Wrought Iron Pipe. It protects you against error or substitution and authenticates the installation forever after.

*Spiral Knurled*

# READING PIPE

## GENUINE WROUGHT IRON

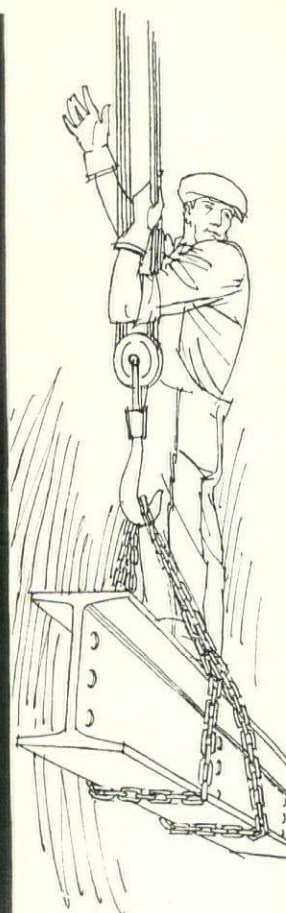
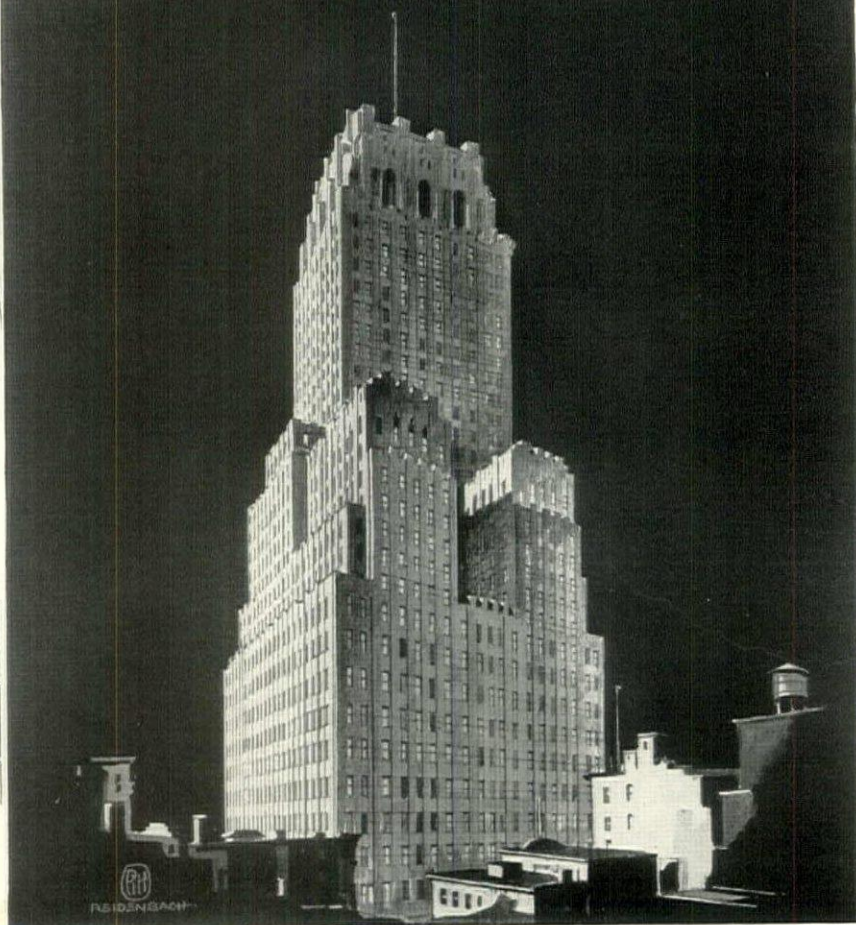
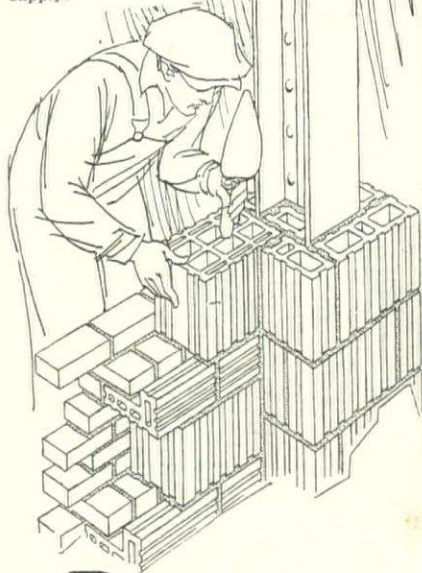
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# THE COMPLETE NATCO LINE of HOLLOW BUILDING TILE

The hundreds of sizes and shapes of Natco beam, girder, and column covering provide properly designed, easily applied fire-proofing units for every application. While these constitute only a part of the complete line of Natco Hollow Building Tile, nowhere else can they all be obtained from a single source of supply.



## Between STEEL *and* DESTRUCTION

The walls are Natco Hollow Building Tile in the Barclay-Vesey Building, New York City, the largest telephone building in the world. McKenzie, Voorhees & Gmelin, Architects.

STEEL for strength—but tile for permanence. Born—like granite—of a union of plastic clay and searing flame, Natco Hollow Building Tile is brother to the everlasting rocks. As beam, girder, and column covering it shields, shelters, perpetuates. As wall and floor material it brings economy, durability, safety.

Corrosion nibbles at unprotected steel vindictively, ceaselessly. Fire reduces it to a grotesquely matted, twisted ruin. Alone it is vulnerable. Clothed with Natco Hollow Building Tile, its strength is given immortality. To build with Natco Hollow Tile is to build for the ages.

### NATIONAL FIRE-PROOFING COMPANY

General Offices: Fulton Bldg., Pittsburgh, Pa.

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*The Only Concern in the World Making a Complete Line of Hollow Building Tile*

# NATCO

Natco Hollow Building Tile is susceptible to use in both steel and concrete construction.



# How much do you think this, the finest of all lavatories, costs above an ordinary one?

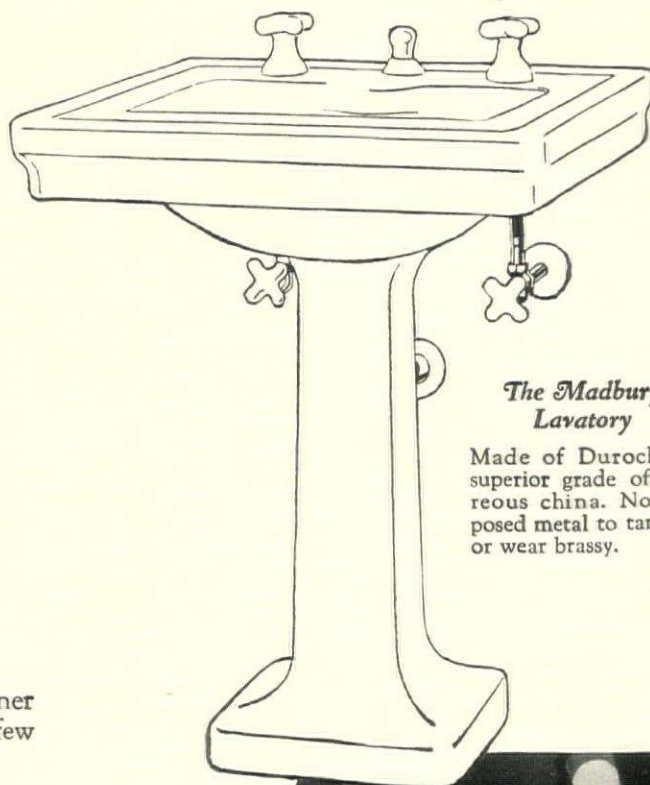
## So few dollars difference

I think that you should know that we are more than pleased with our selection of the Madbury Lavatories that we have recently installed in our new home.

We thought at first that the additional cost of the Madbury Lavatory would prevent the use of them, but upon investigation we found that the difference was a matter of so few dollars that we were glad to make the investment.

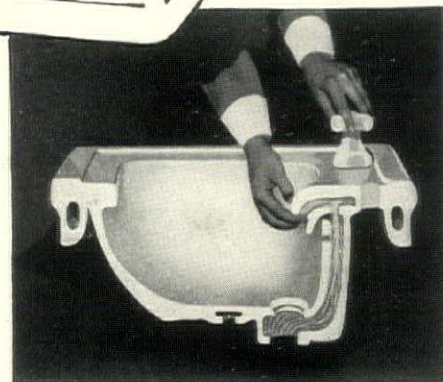
They are so white, and clean, and straight, and so pretty to look at that they have certainly added a great deal of charm to our bathrooms.

Mrs. C. W. Wanger, Riverton, N. J.



**The Madbury  
Lavatory**

Made of Durock—a superior grade of vitreous china. No exposed metal to tarnish or wear brassy.



The overflow of a lavatory is the only hidden part. Consequently, it is the lodging place for filth and disease germs. The Madbury is the only lavatory made having an overflow which can be cleaned. To thoroughly cleanse the overflow of the Madbury it is only necessary to place a finger over the supply nozzle and turn on the valves. The water is thus forced through the overflow, under pressure, removing any germ-breeding accumulation of soil.

A HOUSEHOLDER recently said to us, "If every home-owner knew how little the Madbury Durock Lavatory costs, few others would be sold!"

So we asked several home-owners to give their "guesses" as to the difference in price between a Madbury and an ordinary lavatory of coated-iron with pedestal-base.

Their replies ranged from twice to five times the actual difference. That is, they said from "\$20" to "\$50"—whereas the actual difference averages about \$10.

The Madbury lavatory of solid pure white Durock, including all handles, etc., is equipped with a china nozzle directing a stream of water of any desired temperature toward the center of a large square bowl.

Being made of Durock the Madbury will not chip, craze, stain nor discolor. It will not scratch nor roughen, to hold soil and soap-curd. A damp cloth will always restore every part of this lavatory to its original, fresh, glistening whiteness—no scouring or scrubbing.

There is a Durock distributor in your vicinity to supply your plumber

**THOMAS MADDOCK'S SONS COMPANY**  
Trenton, New Jersey

# MADDOCK

## DUROCK Bathroom Equipment



THOMAS MADDOCK'S SONS CO., Dept. H.G. 4

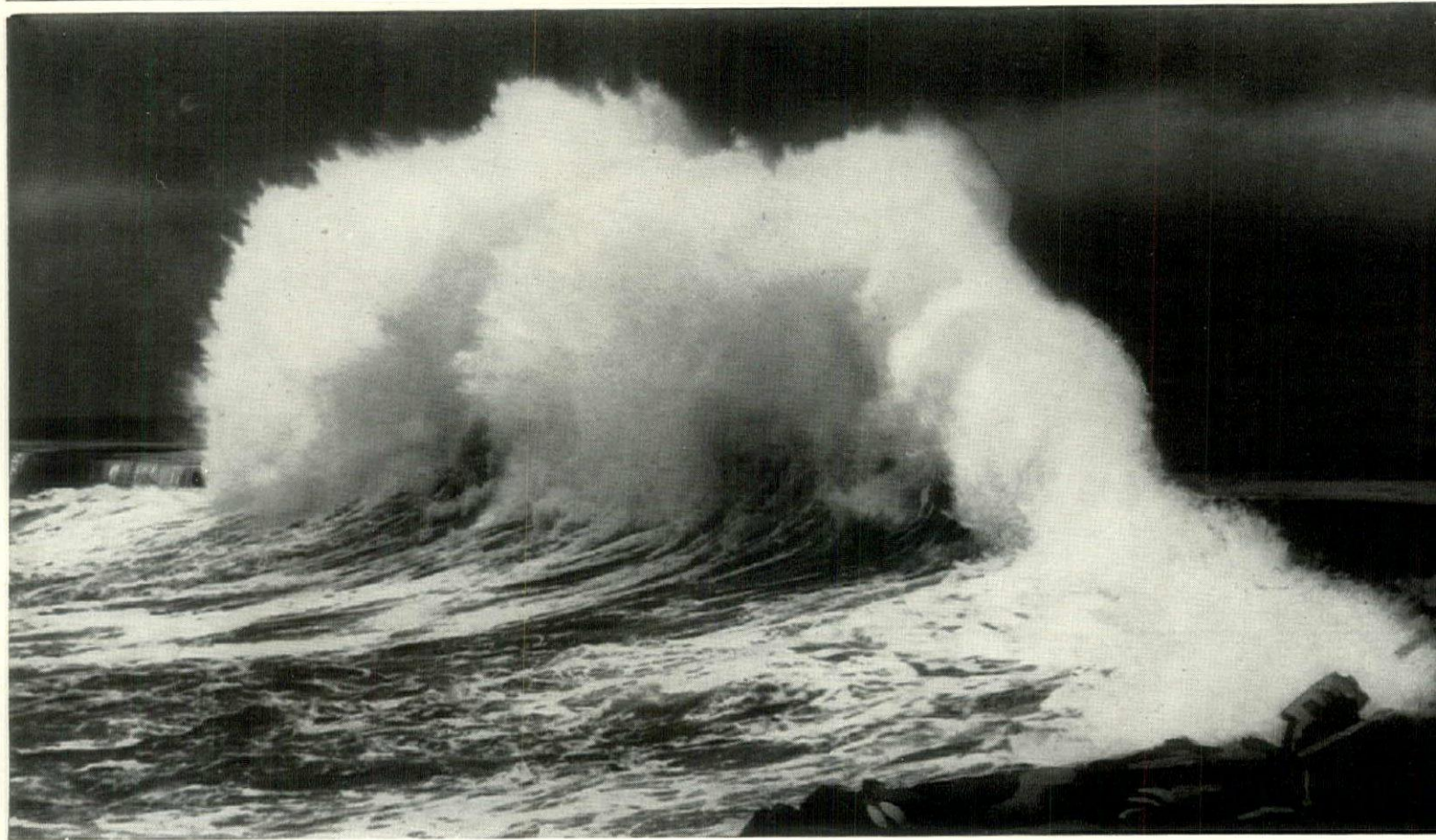
Date.....

Please send me, without charge, a copy of your booklet, "The Two Vital Fixtures in the Bathroom".

Name.....

Street Address.....City.....State.....





## Resisting the Elements

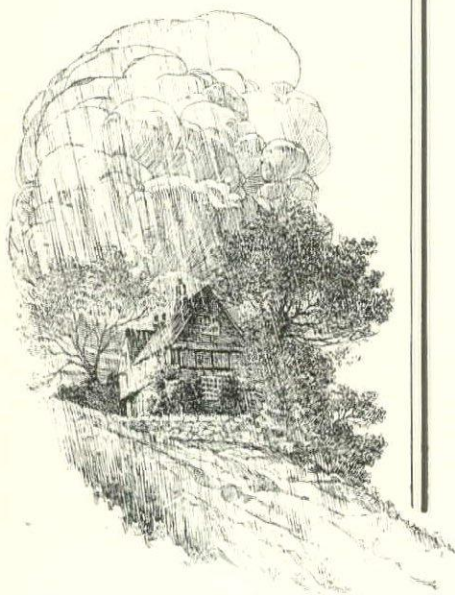
As the sea wall resists the waves, so COPPER, BRASS and BRONZE protect against the corroding effect of moisture in and about the home.

Rain, fog, dampness and water supply soon rust corrodible metals. A house that has COPPER roofing materials, BRASS pipe, BRASS or BRONZE hardware and lighting fixtures and BRONZE or COPPER insect screen cloth, is equipped with *metals that last*.

Replacement of corrodible metals is expensive. The protection of COPPER, BRASS and BRONZE is within the means of every home owner. You pay for it only once.

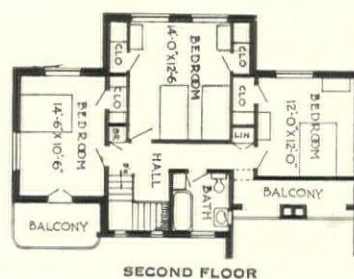
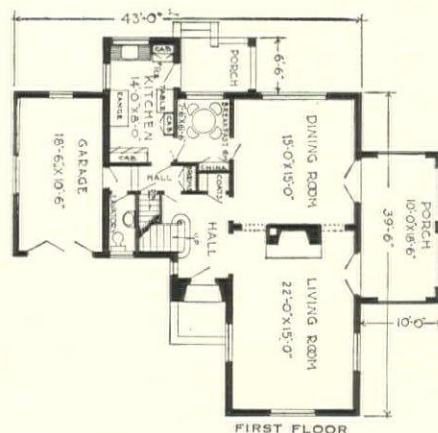
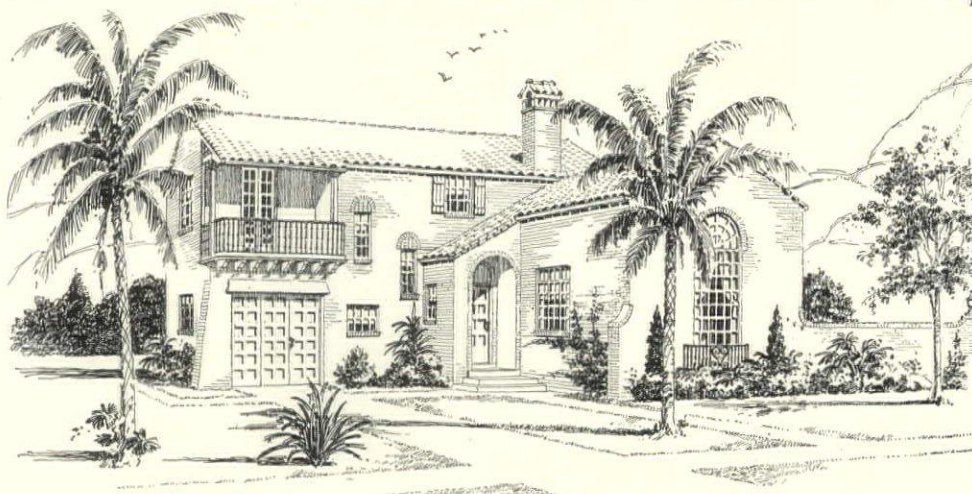
**COPPER & BRASS**  
RESEARCH ASSOCIATION  
25 Broadway, New York

Write for your copy of  
"A REAL HOME"  
No charge



METALS THAT NEVER RUST—COPPER, BRASS AND BRONZE





## The Spanish Motif Made Permanent in FACE BRICK

THE many charming shades of color available in Face Brick permit, and indeed invite, the development of Spanish and Mediterranean types in this attractive and durable material.

There are so many beautiful Face Brick colors and textures that it is easy to select exactly the right tones you need to suit your individual preference.

And the economic advantages of a Face Brick house are definite. Slow depreciation, lower upkeep expense, less insurance and fuel costs, unite to make a Face Brick house the best paying building investment in the long run.

"The Story of Brick," a beautifully illustrated booklet, will give you complete and invaluable information on the merits of building with Face Brick. Sent free.

AMERICAN FACE BRICK ASSOCIATION  
1721 Peoples Life Building, Chicago, Illinois

The dealer  
who displays  
this sign



carries the  
best quality  
in Face Brick

Books on Building that will  
Help You Plan YOUR Home

*"Face Brick Bungalow and  
Small House Plans"*

embrace 128 unusual and distinctive designs, economical to build, and convenient in floor plan. Issued in four booklets showing 3 to 4-room, 5-room, 6-room and 7 to 8-room houses. The entire set for one dollar; any one of the books, 25 cents. We can supply complete working drawings at nominal prices.

*"The Home of Beauty"*

contains 50 two-story, six-room houses, representing a wide variety of architectural styles and interior arrangements selected from 350 designs submitted by architects in a nation-wide competition. Sent for 50 cents. Complete plans available at nominal prices.

*"The Home Fires"*

tells how to build a real fireplace and shows many attractive fireplace designs. Sent for 25 cents.

*"A New House for the Old"*

Stop repairing and painting by veneering the old house with beautiful Face Brick. Sent free.



# Wonderful New Homes

*[ of character, reflecting the new standards, are now commanding the attention of discriminating home buyers in every community ]*

THE family that desires to invest in a home today has a simple problem compared with that of a few years ago.

Wonderful new homes are everywhere constructed by investment builders who have kept in the van of progress. Homes that embody the highest type of architecture, beautiful to behold and ideal to live in. You can find them for sale in practically every community—at a range of prices to meet your requirements.

## *Built to Satisfy*

These homes, as a rule, are completely equipped including the Minneapolis Heat Regulator. Builders know their homes are easier to sell when they install this essential equipment which for over 40 years has been written into the specifications for the finest homes.

## *Look for the Minneapolis*

when you buy a home. Automatic temperature control is a necessity for comfort and health and one of the outstanding household conveniences. Also, it is an economy feature—saves one-fifth to one-third on your annual fuel bill.

Purchase your home from an investment builder who makes this provision for comfort, convenience and economical upkeep. It is safe to assume that the Minneapolis-equipped home is quality-built throughout and a dependable investment. Mail the coupon for free booklet fully explaining the advantages of automatic temperature regulation.

## The "MINNEAPOLIS" HEAT REGULATOR for COAL-GAS-OIL

*The Minneapolis Heat Regulator is sold and installed by a nation-wide organization with branch offices in principal cities and experienced dealers in almost every community. Branch and distributing offices: New York, Chicago, Philadelphia, Boston, Detroit, Cleveland, St. Louis, Cincinnati, Milwaukee, Pittsburgh, Baltimore, Washington, D. C., Buffalo, Syracuse, St. Paul, Kansas City, Omaha, Denver, Portland, Seattle, Hartford. In Canada: Montreal, Toronto, Winnipeg, Calgary, Vancouver.*

Minneapolis Heat Regulator Co., Est. 1885  
2790 Fourth Ave., So., Minneapolis, Minn.

Please send me your free booklet, "The Proper Operation of the Home Heating Plant," and full information on the subject of automatic heat control. I have checked the kind of fuel I am now using or have under consideration.

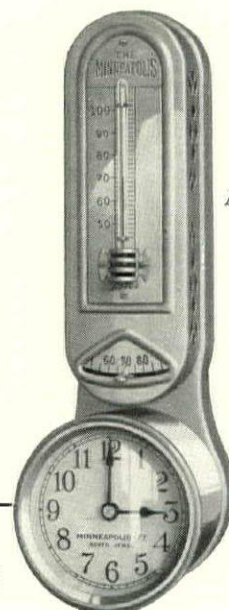
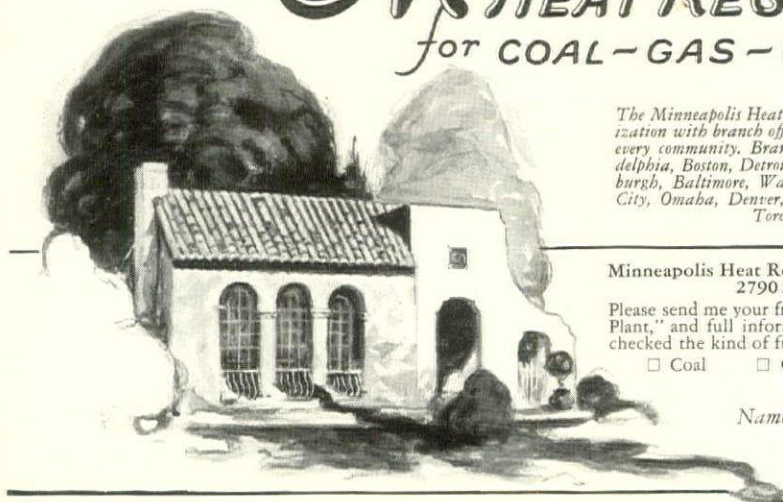
☐ Coal ☐ Oil ☐ Gas ☐ Coke ☐ District Steam

Name \_\_\_\_\_

Address \_\_\_\_\_

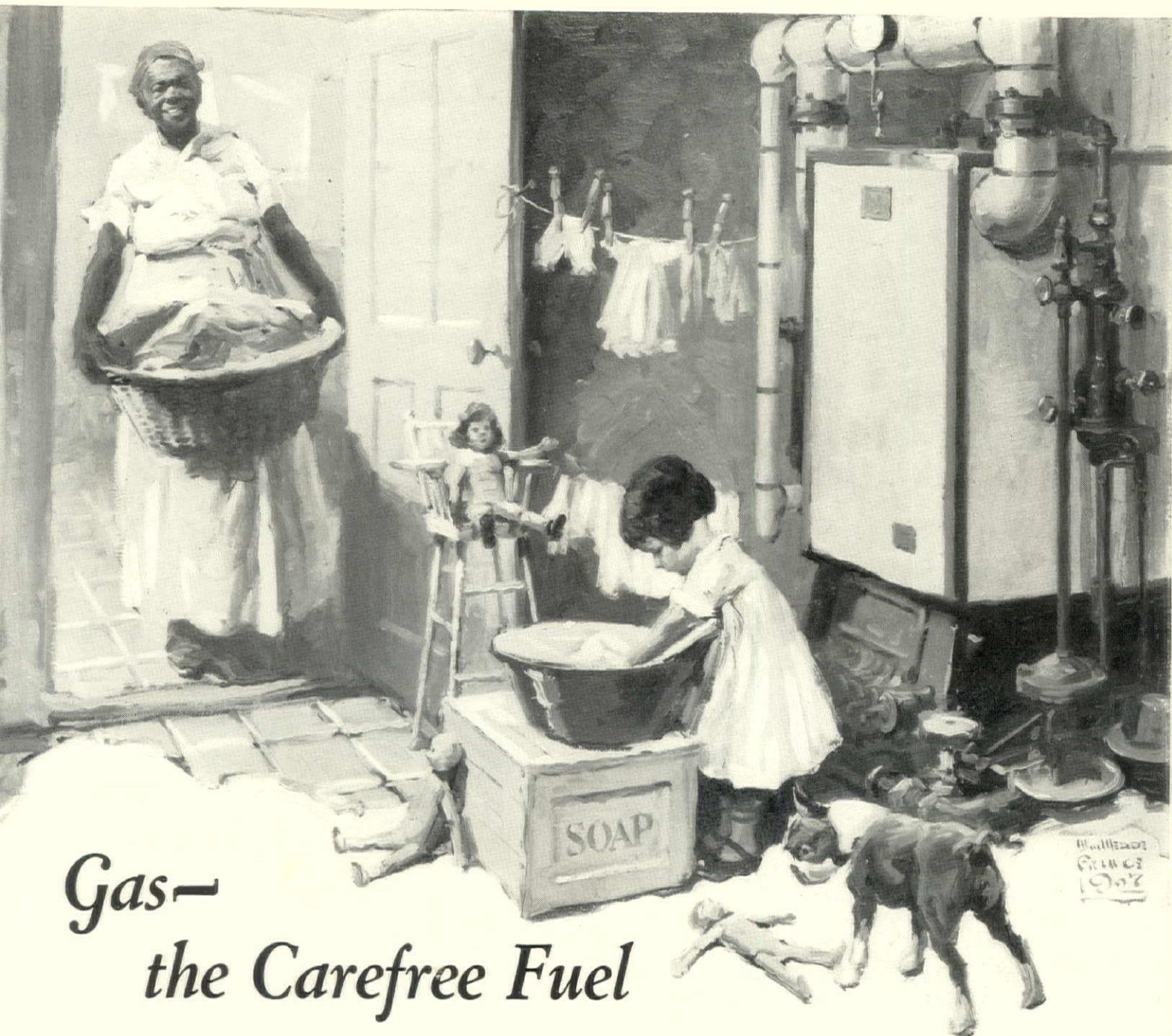
City \_\_\_\_\_

State \_\_\_\_\_



Model 7  
8-day  
7-jewel  
Clock





## Gas— the Carefree Fuel

Your local gas company can take over that irksome job of heating your home and relieve you of *all* furnace tending bothers.

Gas heating is absolutely carefree. With a good, automatic gas heating plant in the basement of your home, you can let your pup be furnace man! That's all the furnace tending you'll need.

Most gas companies are now able to offer you this luxurious heating service at a cost that the average home owner can afford.

Complete information of the trouble-free heating which gas can bring to your home, is given in our new gas house-heating booklet. Write for a copy—or, if there is a Bryant office listed in your local telephone directory, simply 'phone them.

### Your Pup Can Be Furnace Man

Gas Heating's cleanliness transforms the basement into a dust-free, useable part of the house. Its automatic operation frees you from all furnace tending bothers and annoyances. Temperatures are maintained within a single thermometer-measured degree without even a thought of attention for days and weeks at a time.

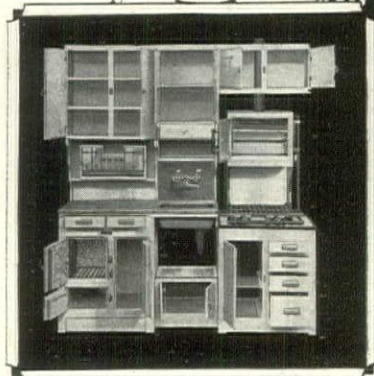
## BRYANT GAS HEATING



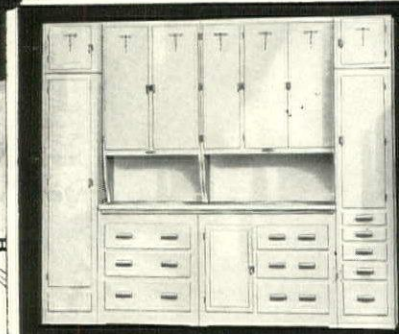


# KITCHEN MAID

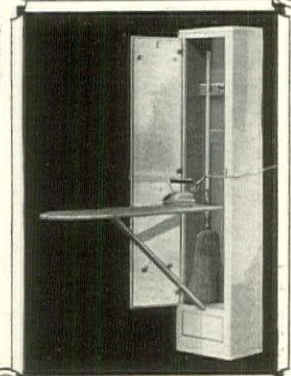
## STANDARD UNIT SYSTEM



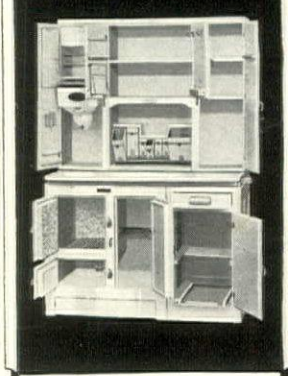
Kitchenette Assemblage  
including refrigerator,  
range and sink



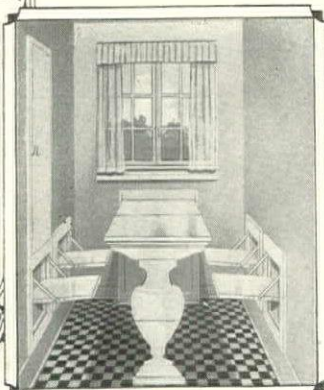
The Buttery—for service halls  
and large kitchens. Combina-  
tions afford great elasticity



Broom Closet and Fold-  
ing Ironing Board  
Combined



Compact No. 656 for the  
modern, efficient kitchen



The Pulmanook—Consists of  
table and two or four chairs. Folds  
easily and quickly into wall.  
For corner of kitchen or alcove

## Learn "kitchen happiness" through this Unit Idea

Unlike any other method ever devised, the Kitchen Maid Unit Idea solves *all* your kitchen equipment needs.

Designed in perfect harmony—in sizes for every type of kitchen—these charming units include kitchen cabinets, refrigerators, linen cupboards, folding ironing boards, dish and broom closets, disappearing "breakfast nooks."

Each unit, built by master cabinet craftsmen, is complete in itself. You can use it alone or group it with other Kitchen Maid Units of your choice. The result is beauty of a new note—remarkable cleanliness—substantial savings in time and energy.

You will find sanitary rounded corners and smooth doors *only* in Kitchen Maid Units. You will discover, too, that the handsome design and magic convenience of Kitchen Maid Units really cost you *nothing extra*, since these units can be installed as reasonably as old fashioned cupboards.

Ask your architect about Kitchen Maid Units. This page shows only a few of them. Write for complete catalogue.

WASMUTH-ENDICOTT COMPANY, 1204 Snowden St., Andrews, Ind.

"Let the Kitchen Maid Be Your Kitchen Aid"

**KITCHEN MAID**  
STANDARD UNIT  
SYSTEMS

Representatives in all principal cities  
If in Canada, address Branch Office, Waterloo, Ontario

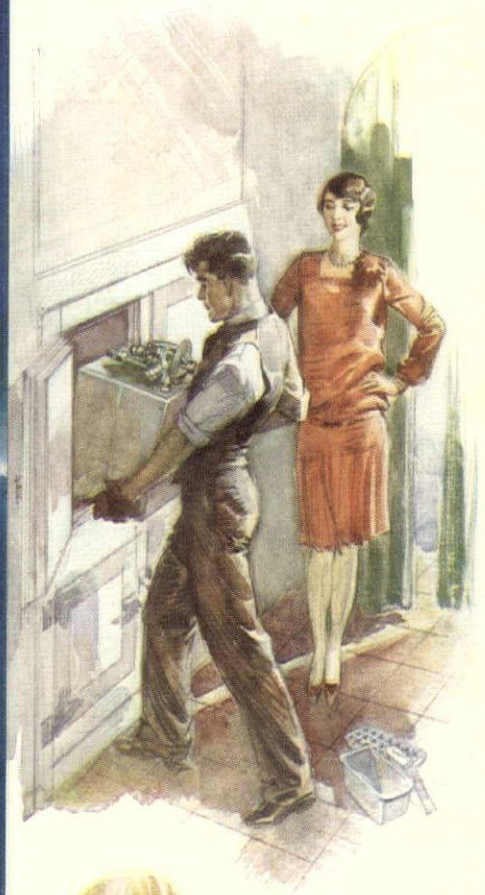
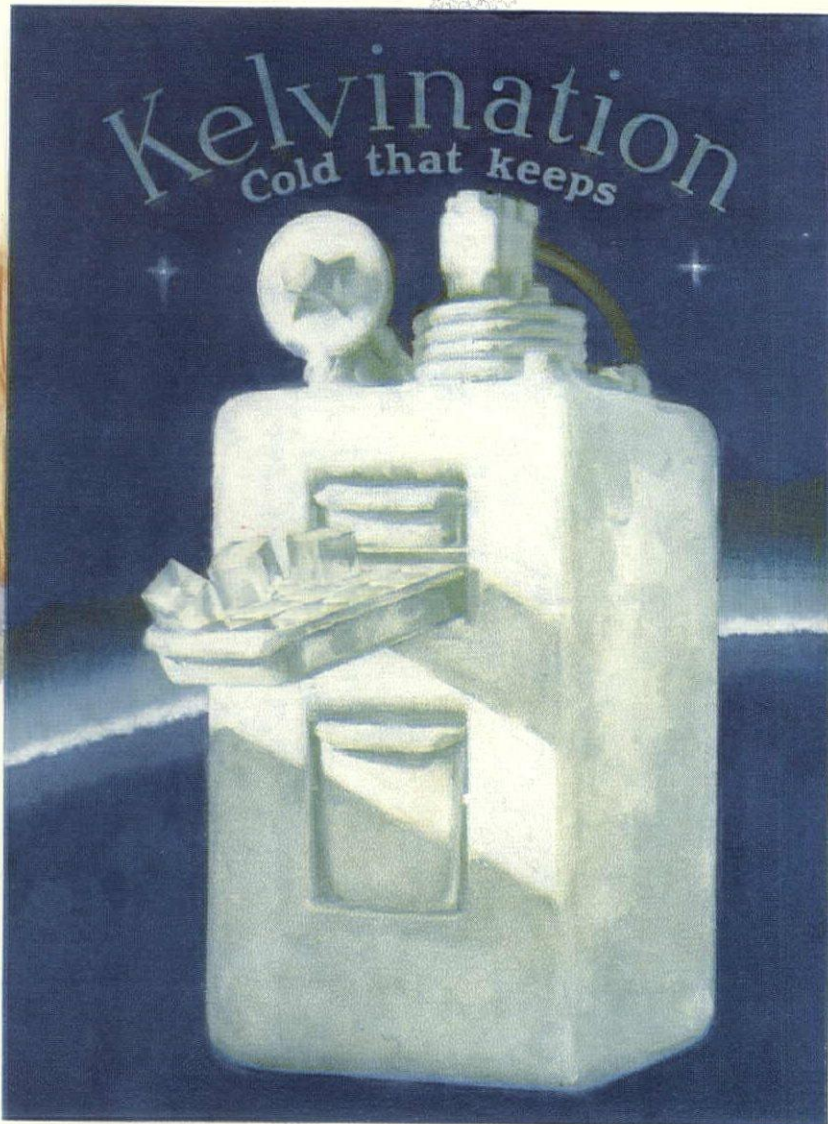


The Dinette Pulmanook—  
Disappearing "breakfast  
nook" for use on a single wall  
space

Kitchen Maid Equipment Used in All Model Homes Built by Home Owners Service Institute



# Put this Kelvinator freezing unit in your refrigerator



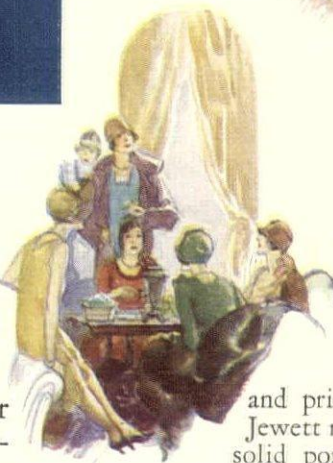
ANY good refrigerator can be equipped with Kelvination—"cold that keeps"—in a few hours' time. You phone the Kelvinator dealer nearest you to come out and see what you need. He sends Kelvinator to your home ready for his expert to install.

When all the comforts, economy and health-giving features of this unsurpassed electric refrigeration are yours. You can't imagine how many household problems and cares will disappear.

Kelvinator is the cold maker from the light socket—that dry, constant cold between 40 and 50 degrees which preserves all food at its best. The Zone of Kelvination, which Kelvinator automatically provides, is the Zone of Health. You never need to worry about your refrigerator again. And all at a surprisingly low cost to operate.

#### Convenient Monthly Payments

A reasonable down payment puts Kelvination, the oldest domestic electric refrigeration, into your home at once through Refrigeration Discount Corporation Finance Plan. There's the freezing unit for your



present refrigerator; the new, low-priced Kelvinator "Sealtite" model; a Cabinet Kelvinator from the famous Leonard line in every style, finish

and price; or the de luxe Jewett refrigerator lined in solid porcelain. Kelvinator

Dealers everywhere. Ask the

nearest one to call, or write us direct for information.

If you investigate—you'll Kelvinate.

KELVINATOR, 2052 West Fort Street, Detroit, Mich.

Division of Electric Refrigeration Corporation

Kelvinator of Canada, Ltd., 1133 Dundas Street, East, London, Ontario

# Kelvinator

The Oldest Domestic Electric Refrigeration



#### NEW LOW PRICES

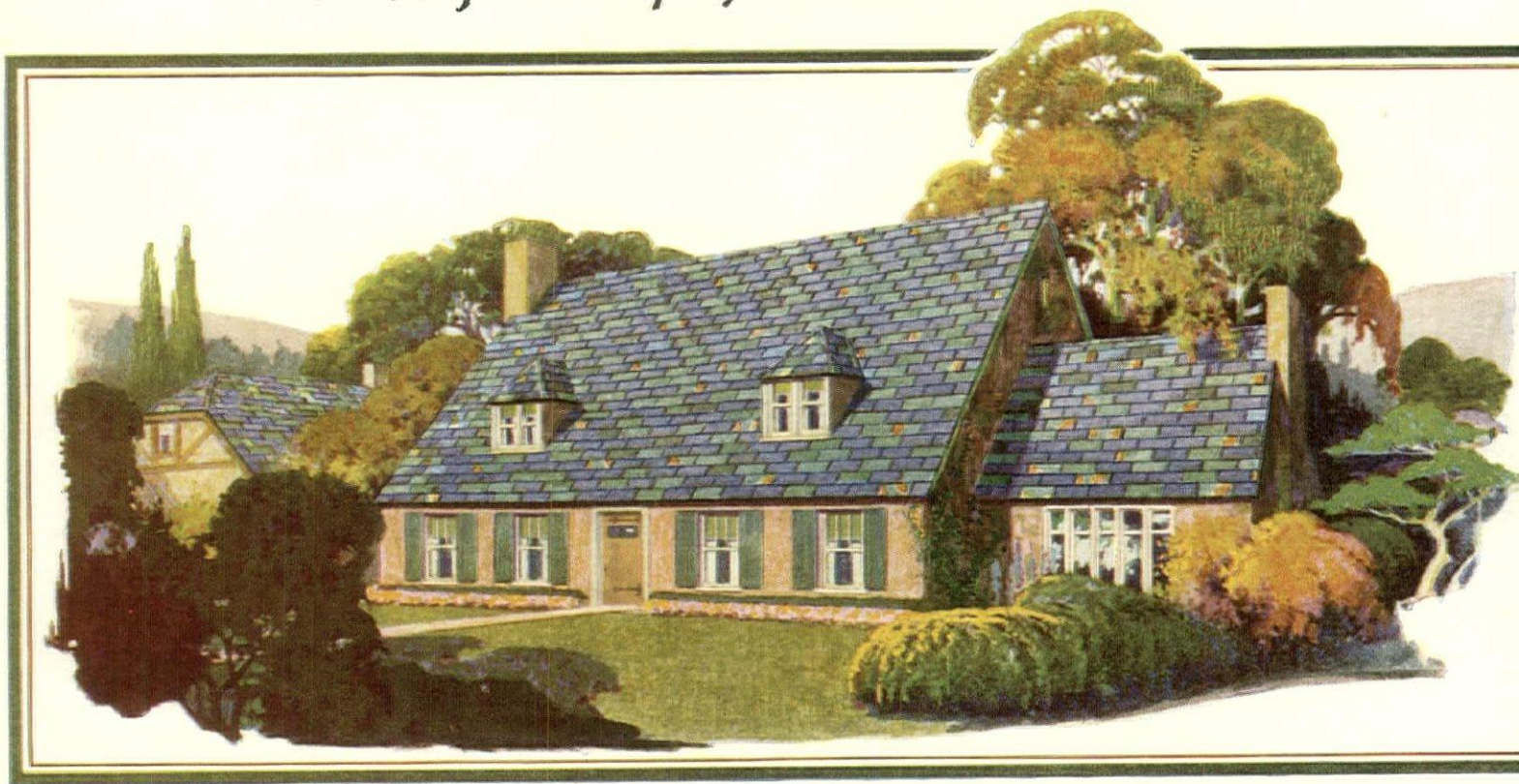
Never before could you get Kelvinator's supreme quality at so low a price... or enjoy such dependable, economical refrigeration so conveniently.



# 2 exclusive beauty points

1 = *Richer colors in genuine natural slate*

2 = *A guide to perfect color schemes*



*The soft beauty of Dusk Blue with Jade Green—a charming Multicrome effect*

**F**OR RICHNESS—for deep and permanent beauty, there are, of course, no roof colors like those in *genuine natural slate* . . .

Now you can have them—at moderate cost.

Weathered Brown, Opal, Pearl Black, Onyx, Dull Red, Tapestry Tan . . . and the other famous Multicrome effects.

Only Richardson offers them to you. Because only by the exclusive patented process owned by Richardson can they be obtained.

**N**OW Richardson also offers you a way to choose exactly the right roof color for your home—a guide to perfect color schemes.

More than 27,000 people have already

#### THE RICHARDSON MULTICROME ROOF

*is 50 per cent thicker; extra large, extra heavy; built on long-fibre Richardson Felt base; waterproofed with Viskalt, 99.8 per cent pure bitumen especially vacuum processed; surfaced with genuine natural slate flakes; colors are non-fading and permanent; easy to lay; good for new or re-roof work; less expensive than slate, tile or asbestos; the maximum roof value at a moderate price*

written for the Richardson Booklet and Harmonizer. Send for them.

In the booklet you will find page after page of interesting homes like the one above—each a charming color scheme.

The Harmonizer (patent pending) enables you to make 108 combinations of roof, walls and trim—in actual colors.

It gives you a way to decide *before you buy* exactly the roof colors that will harmonize most pleasingly with *your* particular home.

Before you build or re-roof be sure to send for these valuable guides. They are offered to you at less than cost—25 cents for both. Please order by coupon below.

#### THE RICHARDSON ROOFING COMPANY

Division of The Flintkote Company  
Chicago, Illinois

New York City    Boston    Cincinnati  
New Orleans  
Pacific Coast Distributor  
Zellerbach Paper Co., San Francisco

# RICHARDSON ROOFING

MAIL THIS COUPON

THE RICHARDSON ROOFING COMPANY, Dept. B-4, Conway Bldg., Chicago, Illinois  
ENCLOSED FIND 25 CENTS (STAMPS OR WRAPPED COIN) FOR WHICH PLEASE SEND ME THE  
RICHARDSON BOOKLET AND HARMONIZER.  
(Write name and address below)







## The Awakening—

ME—An ideal day for gardening  
(or golf).

ACE—Two back yards.

PERSONS—Two husbands.

ell neighbor, this is the last time you're  
g to get your garden in—and your golf  
s out—ahead of me!"

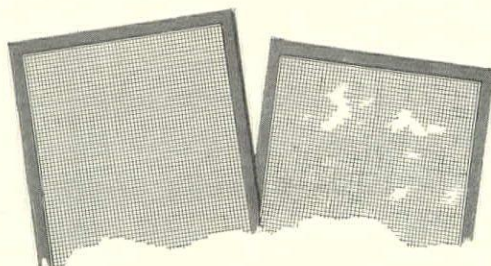
s? How's that?"

ext year I'm going to have bronze screens  
I'm tired of seeing you beat me out every  
ng because I have to stop to get these old  
ens into shape."

me, I'm glad to hear it. I had the idea  
you enjoyed this annual patching and  
ating. But speaking of golf, they say the  
ns are in pretty good shape, and I thought  
be you'd — —."

u thought right! I'll be with you in ten  
utes. These screens are really too far  
e for another season. I might as well  
e the change now — who made your  
ens?"

ctual service, screens of Anaconda Bronze  
re are as strong as steel and have copper's  
unity from rust. They never need  
ainted. Year after year they require no  
ntion except to be put up in the spring  
taken down in the fall.



Bronze Screen

Iron Screen

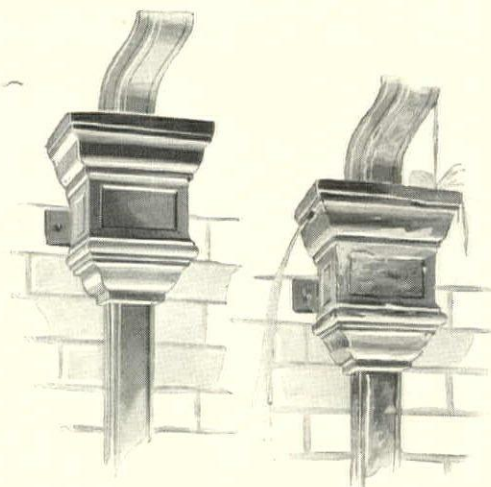
Screens of Anaconda Bronze Wire outlast several  
sets of cheaper screens. In actual service they are  
as strong as steel and as rust-proof as copper.

Bronze screens cost only about \$15 more  
than galvanized screens for the average eight-  
room house, and their long life makes this  
a highly economical investment.

Complete bronze screens can be obtained  
from screen manufacturers, and bronze  
screen cloth from hardware dealers. Ask for  
the product of any of the manufacturers  
listed below.

*Leading Screen Cloth Manufacturers  
who use Anaconda Bronze Wire*

American Wire Fabrics Corp., New York City  
Clinton Wire Cloth Company, Clinton, Iowa  
John M. Hart Co., Chicago, Manager of Sales for  
Hanover Wire Cloth Company, Hanover, Pa.  
The C. O. Jelliff Mfg. Corp., Southport, Conn.  
New York Wire Cloth Company, New York City  
Pacific Wire Products Co., Los Angeles, Cal.  
Wickwire Brothers, Cortland, New York



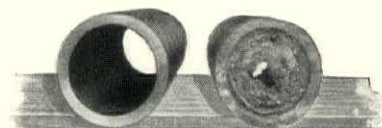
Roof flashings, downspouts and gutters of Anaconda  
Copper are permanent and cost nothing for upkeep.  
Corrodible metal in the same service builds up ex-  
pense through frequent painting, repairs and re-  
placements.

*It pays to rust-proof  
the entire house*

Every year rust causes a greater loss to  
American home owners than fire. Yet your  
home can be completely rust-proofed—in-  
side and out—at a cost that is surprisingly  
moderate.

Anaconda Brass Pipe for hot and cold water  
lines; roof flashings, leaders and gutters of  
Anaconda Copper; screens of Anaconda  
Bronze Wire, and solid brass or bronze hard-  
ware can be provided for the average \$15,000  
house for only about \$450 more than the  
cost of metals that rust.

On all matters relating to the use of copper,  
brass and bronze, our "Building Service  
Department" will be glad to advise you.  
The American Brass Company, General  
Offices: Waterbury, Connecticut.



Anaconda Brass Pipe and Iron Pipe  
after four years of identical service.

# ANACONDA COPPER

# BRASS ANACONDA BRONZE

from mine to consumer

Copper is a metal that cannot rust. In its pure  
form it is ductile and easily shaped.

When rigidity and strength are required, Cop-  
per is alloyed with Zinc to make Brass, which  
is harder and resists rust equally well.

In Bronze, various metals are alloyed with  
Copper to produce great strength and resist-  
ance to corrosion for special service.

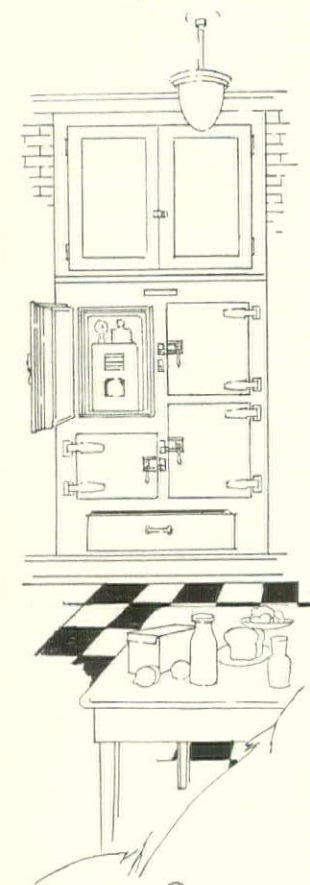


## BUY YOUR LAST REFRIGERATOR FIRST

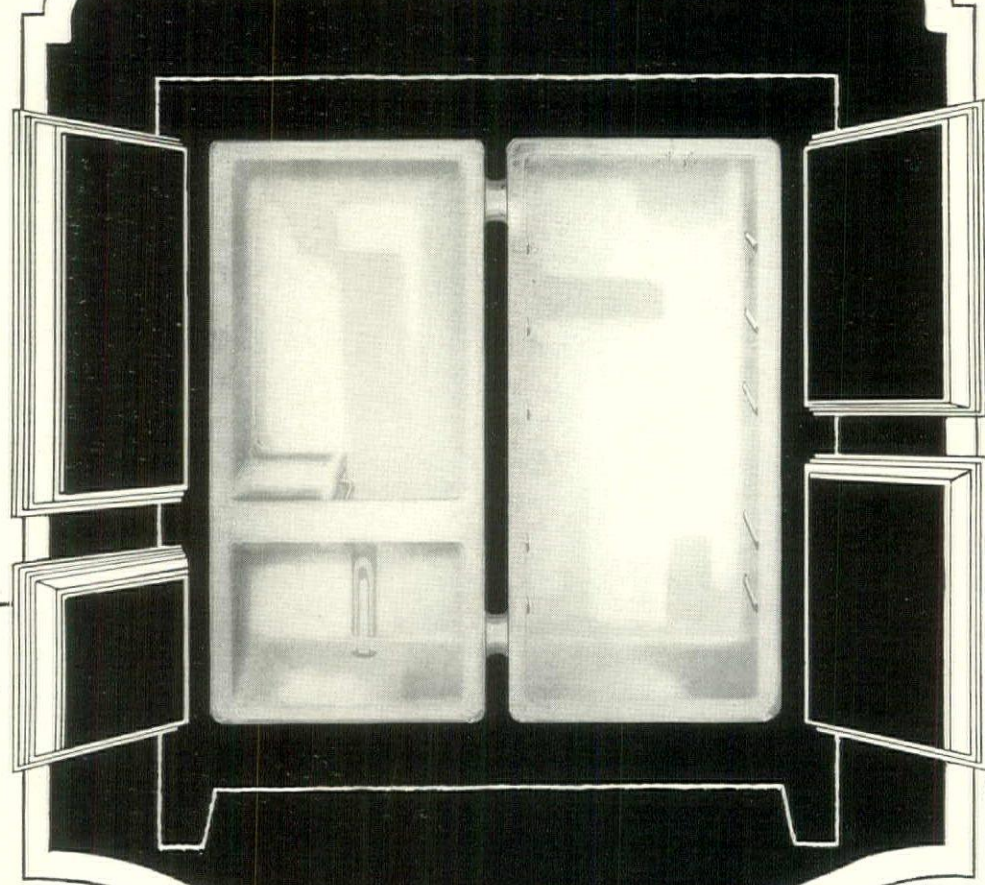
The standard sizes and finishes of Jewetts offer an exceptionally wide range from which to choose. Should you desire us to design a custom-built Jewett to meet your particular requirements, we will furnish blue prints to you or your architect without cost or obligation.

The Jewett is the *only* refrigerator lined with GENUINE SOLID PORCELAIN. This china surfaced interior— $1\frac{1}{4}$  inches thick—maintains steadier temperatures, prolongs the life of the refrigerating machine, provides unequalled economy and perfect sanitation. It will never dent, chip, peel, or rust—that is why a Jewett solid porcelain refrigerator will last a life-time.

Jewetts can be furnished with a base for self-contained installation of electric refrigeration; but more years of experience than any firm in the business, we impartially recommend a remote installation with the machine in the basement wherever possible.



© 1927 J. R. Co



# JEWETT

## GENUINE SOLID PORCELAIN REFRIGERATORS

Jewett refrigerators have been built with uncompromising quality for 78 years. Thousands of them that have seen generations of service are still in use.

True, the first cost of a Jewett is slightly higher than that of an ordinary refrigerator. But if you divide its initial cost by 30, 40, or even 50 years you will arrive at a yearly cost of Jewett ownership that never fails to convince the careful buyer that a Jewett is the *least expensive* of all refrigerators. Considering its operating cost, a Jewett is unquestionably the most economical cabinet in which an electric refrigerating machine can be installed and operated.

Added to its economy is the pride in owning a refrigerator that is unsurpassed in quality, endurance, and beauty of

design—that is as different from ordinary refrigerators as fine china is from ordinary kitchen enamel ware—that in sanitation and ease of cleaning stands supreme.

There can be no more tangible evidence of the 78 years of undisputed Jewett leadership than the fact that Kelvinator has made an exclusive arrangement to sell genuine solid porcelain Jewetts, thus uniting the dependability of "The Oldest Domestic Electric Refrigeration" with the superlative cabinet work and proven efficiency of "The Finest and Most Economical Refrigerator in the World."

There is a Kelvinator dealer in your city through whom you can purchase a Jewett on convenient monthly payments. & Prices \$295 and up, plus transportation.

THE JEWETT REFRIGERATOR CO., BUFFALO, N.



*Sanitary  
trustworthy  
efficient  
enduring  
Labor-saving*



*The*  
**WHITE  
HOUSE**  
TRADE MARK  
*Line*

*W*HITE HOUSE Sectional Units provide the durability and efficiency the modern home demands. Made entirely of *steel*—the one great structural material—these units are fire resisting and moisture proof. Three coats of baked white enamel make them sanitary and easy to clean.

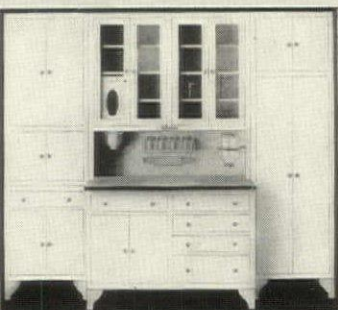
WHITE HOUSE Units are equally adaptable for the large or the small home. You can fill any space—simply by combining our standard units. Catalogue and additional information on request.

**JANES & KIRTLAND, INC.**

*Established 1840*

133 West 44th Street

New York City







IN THE ERA OF TIN SINKS, if a pipe leaked, people called in ye old-time plumber. He detached the rusty pipe from the wall, and slipped a new length in its place. Wages, old-time. Time,  $\frac{1}{2}$  day. There was good excuse for using iron and steel pipe.

Today, if a pipe leaks, you call in the modern plumber. He comes with his helper. They yank out the tiling, and rip out the plaster. It is a major operation. Wages, modern. Time, well—days. Who wants repairs at such cost?

Plumbing installations were so primitive, a generation ago, that they encouraged the use of temporary piping. They are so elaborate today, that they discourage the use of anything but permanent piping—brass piping.

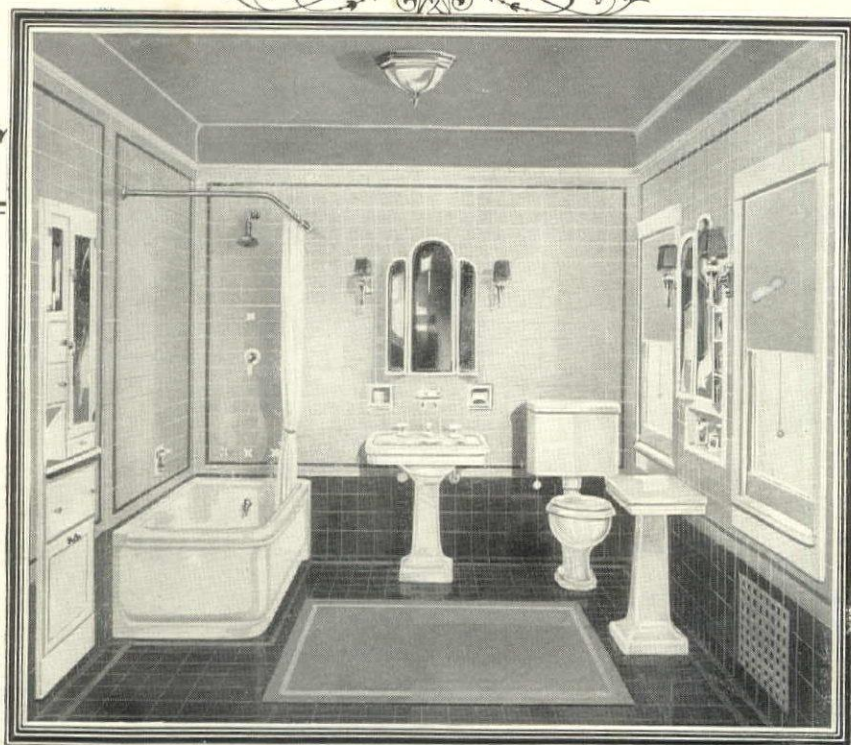
All brass pipe is not alike. Alpha contains more copper. The extra toughness and the tighter joints are an extra measure of safety. Since Alpha costs no more, why not specify it? Made in the great modern mills of THE CHASE COMPANIES, Inc., at Waterbury, Conn.

# ALPHA

## Brass pipe

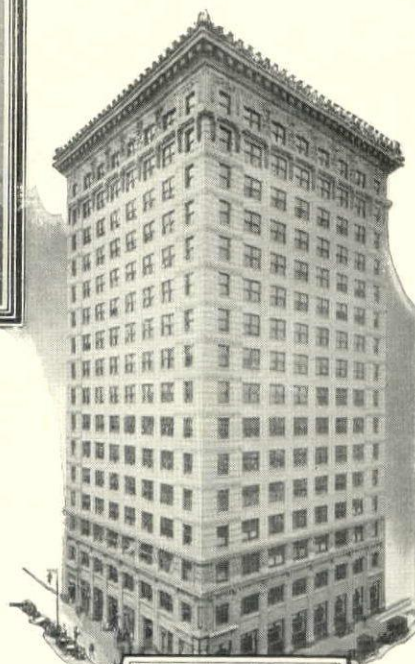
contains more copper





SECOND NATIONAL BANK  
Houston, Texas  
Sanguinet, Hedrick, Gottleib  
and Staats—Architects

An example of the type of  
buildings throughout the  
country which have adopted  
a Te-pe-co plumbing policy.



## More Expensive Yet most Economical

SIDE by side with sanitary ware of inferior quality Te-pe-co all-clay fixtures may not seem to justify their additional cost, but after each has served a few years at its appointed task it is very evident that *quality is worth its price.*

Not only do Te-pe-co appointments retain their spotless beauty indefinitely, but their mechanical parts, too, operate perfectly for years longer than you expect. These two features are directly responsible for the presence of Te-pe-co in great office buildings where trouble-free operation and lowest maintenance are most essential. And what else is more desirable in your own bathroom than appointments of permanent beauty and faultless operation?

Do not permit substitution. It only "grinds somebody else's axe". Te-pe-co Products are the standard of excellence for All-Clay Plumbing Fixtures. Any plumbing contractor can secure them from any wholesale house. It eliminates the possibility of unduly high prices in specifying a product securable through only one source. Insist that the Te-pe-co trade-mark appears on every piece.

Send for "Bathrooms of Character" V-2

**THE TRENTON POTTERIES COMPANY**  
TRENTON, NEW JERSEY, U. S. A.

Boston      New York      San Francisco      Philadelphia  
Export Office: 115 Broad St., New York City  
World's Largest Makers of All-Clay Fixtures



*The Quiet Si-wel-clo*

Here is the closet for the bathroom of the future. It has that quality most desired, yet seldom found in water closets—exceptionally quiet operation. Like all other Te-pe-co fixtures, the Si-wel-clo has been designed and built to retain its inherent beauty and mechanical excellence indefinitely.





# HARTMANN TRUNKS

## *50<sup>th</sup> Year of Building Quality*

### The things you can't see

The quality that is back of the finish — in every detail of manufacture and material — the things you can't see — are what justify the Hartmann signature on our product.

At first glance the Hartmann has a distinction and a fineness peculiarly its own.

In use, it offers convenience unsurpassed — wrinkle free, dust proof, protected garment carriage.

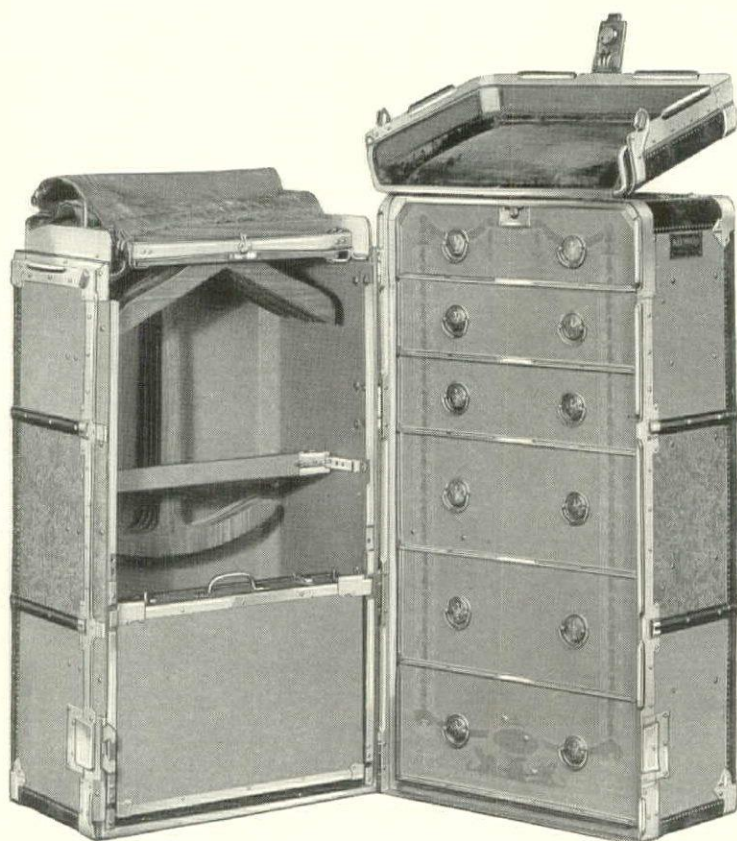
And as the years go by, the Hartmann proves itself a friend that never fails — it seems to just never wear out.

The longer people use a Hartmann, the more certain they are that their choice was absolutely correct. The number of travellers all over the world who have found real satisfaction in the Hartmann is indisputable proof of its merit.

HARTMANN TRUNK CO., *Racine, Wis.*

M. Langmuir Manufacturing Company, Ltd., Toronto  
Licensed Canadian Manufacturers

J. B. Brooks & Co., Ltd., Great Charles St., Birmingham, Eng.  
Licensed Distributors for Great Britain



NOTE: The Hartmann line, on display at local, authorized Hartmann dealers, includes the trunk you want, at the price you want to pay — \$39.50 to \$350.00.

© 1927, by Hartmann Trunk Co.

BE SURE THE RED X HARTMANN IS ON THE TRUNK YOU BUY



# DIRECTORY of DECORATION & FINE ARTS

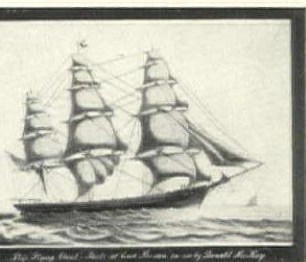
The Metropolitan Museum of Art  
New York



operators, architects and home-  
ers will find these two books  
t useful as an authentic guide  
n purchasing and collecting.

**American Silver of the XVII and XVIII  
uries**, by C. LOUISE AVERY. A study of  
istory, technique and evolution of the  
of Colonial silver plate, and at the same  
an annotated catalogue of the famous  
water Collection of American Silver in  
Museum. 216 pages, 141 illustrations.  
per; \$6 boards; postage 15c.

**Handbook of the American Wing**, by  
H. HALSEY and CHARLES O. CORNELIUS.  
Mirable guide to all phases of American  
The American Wing of the Metropolitan  
um is generally conceded to contain the  
complete and perfect collection of furni-  
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IT IS interesting to note the growing tendency among artists in every field to band themselves together into associations for the development of their profession, and for the protection of their own interests and those of the public. The desirability from every standpoint of incorporations of this character is clearly proven in the success of such organizations as The Art in Trades Club, the membership of which is composed of men engaged in interior decorating and allied trades, The Sterling Silversmiths' Guild of America, The Wallpaper Manufacturers' Association, The Irish & Scottish Linen Damask Guild and organizations of a like nature.



Last year the potters of this country incorporated themselves for the advancement of American ceramics, establishing a center at The Potters' Shop, Inc., New York City, where the best work of our leading producers is exhibited and sold. In the Directory of Decoration and Fine Arts column in the February issue of House & Garden, an announcement of coming exhibitions at The Potters' Shop was made.

The American Institute of Architects and The American Society of Landscape Architects, both of long and honorable standing, have come to represent a definite standard. Their members are recognized as leaders in their respective professions, and younger associations are striving toward the accomplishment of a similar end and an equal footing in their own fields.



OF THESE younger associations, the two most recently organized—The Decorators' Club and The Associated Dealers in American Paintings, Inc.—held their initial public exhibitions in the early months of 1927.

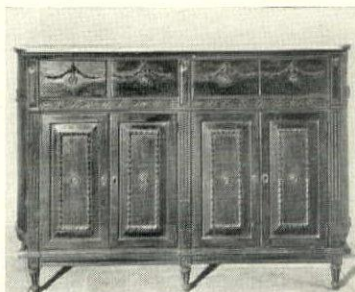
The Decorators' Club, the new association of woman decorators described at greater length in these columns last month, exhibited at the Grand Central Art Galleries in New York City, during the first two weeks in March, a collection of *objets d'art* and photographs of interiors done by its members. On page 96 of this issue is a more detailed account of the Club and its aims and purposes.

(Continued on page 40)



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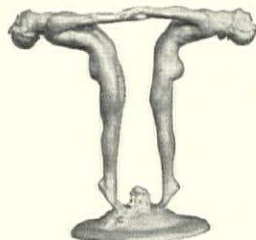
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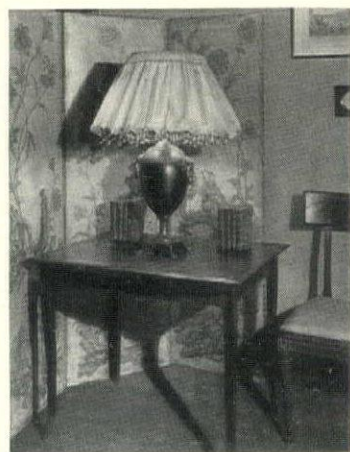
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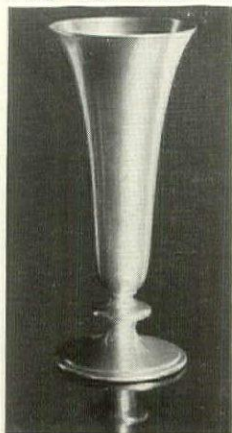
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(Continued from page 39)

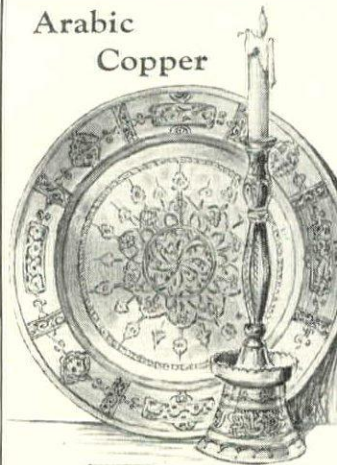
THE Associated Dealers in American Paintings, Inc., held its first co-operative exhibition in February, at the Anderson Galleries, New York City. Collections of oils, watercolors, etchings, lithographs and sculpture, as assembled, represented the result of the first year's work of the Association, and were submitted on that basis. The pictures shown were chosen by a committee from the current stock of the dealer members. Every item exhibited was offered for sale at the artist's studio price.



FOR years there has been felt the need for such an association as this. Lack of organization has seriously hindered the growth and development of native American painting and sculpture, and the dealers who comprise the membership of the new Association

(Continued on page 41)

## Arabic Copper



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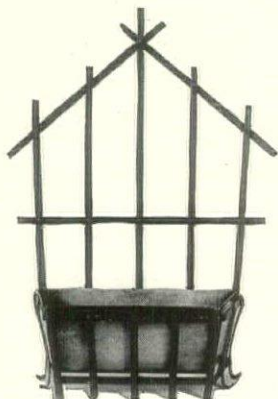
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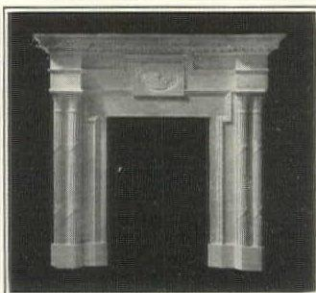
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(Continued from page 40)

feel that their action in joining forces is a long step forward in the direction of their goal—the full development of a national art. The Association lists its three primary aims as follows:

First: The development of a closer co-operation among those who are constantly handling the work of American artists.

Second: The promotion of a greater and more sympathetic understanding between artists and dealers who handle their work.

Third: The complete protection of the picture-buying public.



A BUREAU of Authenticity has been provided to pass upon the genuineness of submitted paintings. This Bureau is made up of a group of dealers, all of them acknowledged authorities, whose investigations may be supplemented in cases of extreme doubt by other experts on the subject.

(Continued on page 42)



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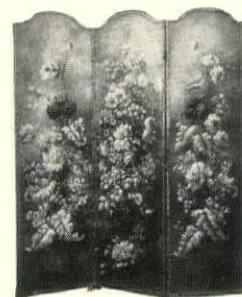
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(Continued from page 41)

In the published membership register of the Association the public is for the first time provided with a list of certified dealers whose integrity is vouched for by their election to membership. The club roster, as now published, does not yet include all the dealers worthy of public confidence, but the Association is hopeful of great growth within the next few years. At the present moment the register stands as follows:

M. Knoedler & Co.	Ainslie Galleries
C. W. Kraushaar	Kennedy & Co.
E. C. Babcock	Casson Galleries
John Hanna	Gage Galleries
Macbeth Gallery	Ferargil, Inc.
E. & A. Milch, Inc.	O'Brien Galleries
J. J. Gillespie & Co.	

The Association expects to make at least one important exhibition in New York each season, all or part of which will be  
(Continued on page 43)



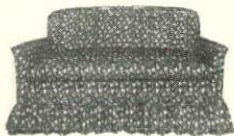
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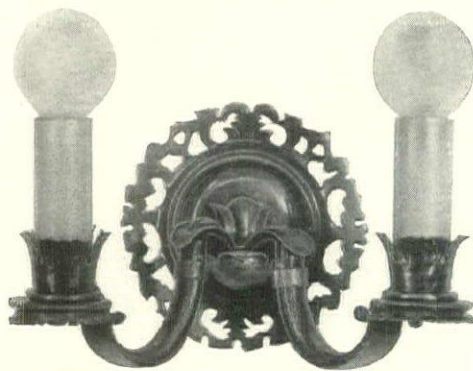
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(Continued from page 42)

available for showing in the larger museums throughout the country. These exhibitions will embrace Decorative, Historical and Contemporary American Art, in which the best recent work of the younger men will be included.



PROMINENT among the canvases in the Association's recent exhibition were "An Autumn Afternoon", by J. Francis Murphy; "Carlyle", by James McNeil Whistler; "The Fisherman", by George Bellows; "Mother and Child", by Max Bohm; "The Reading Lesson", by Mary Cassatt; "Dawn", by A. B. Davies; "Isles of Shoals", by Childe Hassam; "Tranquillity", by Jonas Lie; "Little Madonna", by George Luks; "The Flowered Gown", by T. W. Dewing; "Across the Valley", by George Inness; "Fifth Avenue", by John Sloan; "Hemlock Pool", by

(Continued on page 44)



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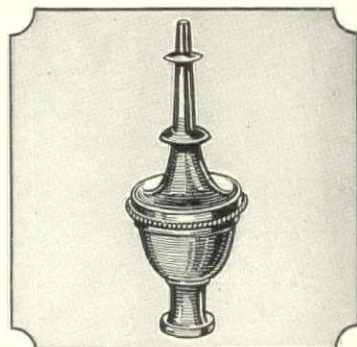
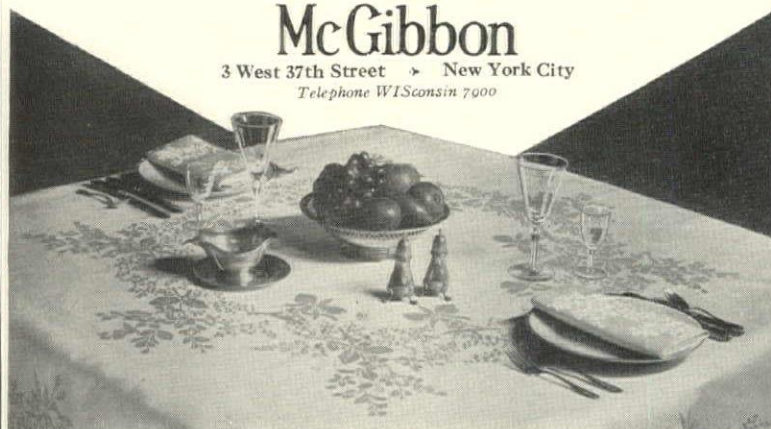
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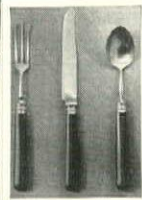
(Continued from page 43)

John H. Twachtman; "Gladys", by Abbott H. Thayer; "Pounding Breakers", by Paul Dougherty; and two paintings by John Singer Sargent, "Girl in White Muslin Dress" and "The Backwater".



Watercolors by J. Alden Weir, Charles De Muth, Maurice Prendergast, John La Farge, Mahonri Young, Hassam, Luks, Sargent and a number of others made a most interesting display, rivalled by the group of etchings and lithographs, in the lists of which appeared such names as Ernest Haskell, Emil Fuchs, Joseph Pennell, Frank W. Benson, Eugene Higgins, Troy Kinney, Frank Duveneck, Carleton T. Chapman, Louis C. Rosenberg, Sears Gallagher, Cassatt, Whistler.

(Continued on page 45)



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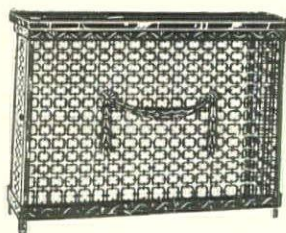
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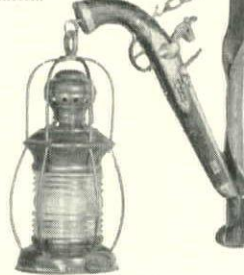
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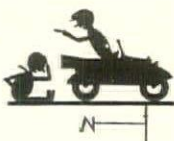


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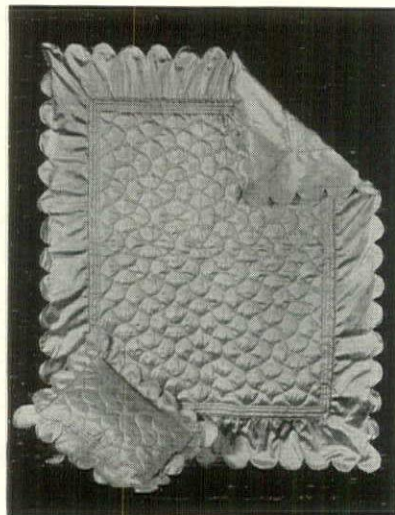
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(Continued from page 44)

American sculpture found representation in pieces from the studios of Augustus Saint-Gaudens, Carl Akeley, W. Hunt Derich, Paulanship, Daniel Chester French, Gutzon Borglum, Frederic MacMonnies, Edmund Quinn, Mahonri Young, Gertrude V. Whitney, Robert Aitken, Elizabeth Chase, Frederick G. R. Roth and many contemporary artists whose work has become familiar to the public during recent years.



**A**MONG the pleasantest recollections of visitors to the International Exposition of Decorative Arts, held at Paris in 1925, is a memory of the Swedish Pavilion. In an exposition where much of the architecture was uninspired, and in some cases

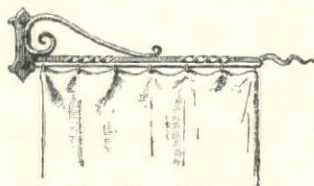
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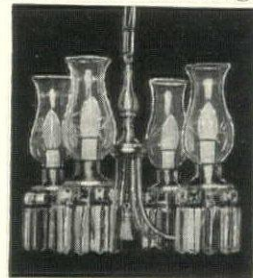
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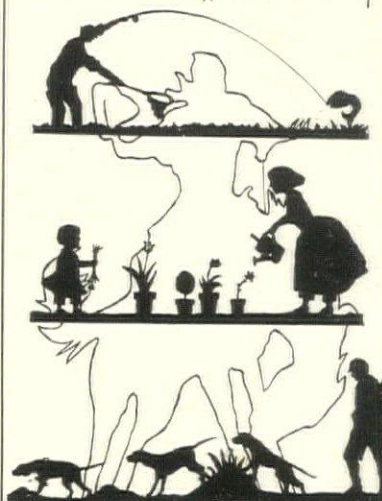
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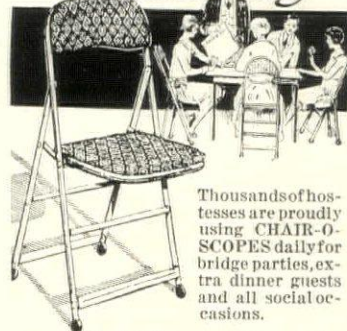
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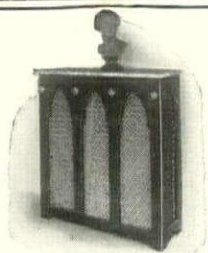
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(Continued from page 45)

even tawdry, this little building, with its air of quiet distinction, was an oasis of delight. Here was beauty of proportion, of simple masses, of clean lines. The deep-set porch, reflecting in a garden pool its slender twin columns between flanking pilasters, recalled classical precedent; but the elements derived from the antique were so transformed that the design as a whole represented an original creation, fully in keeping with the modern trend.



THE same freshness of expression, without violent departure from tradition, characterized Sweden's exhibits of applied arts shown within the pavilion and elsewhere in the exposition. And the same spirit pervaded the recent exhibition held in New York City under the auspices of H. R. H. the Crown Prince of Sweden. For, after so creditable an introduction as that effected by the Paris exposition in 1925, the ultimate appearance in New York

(Continued on page 47)

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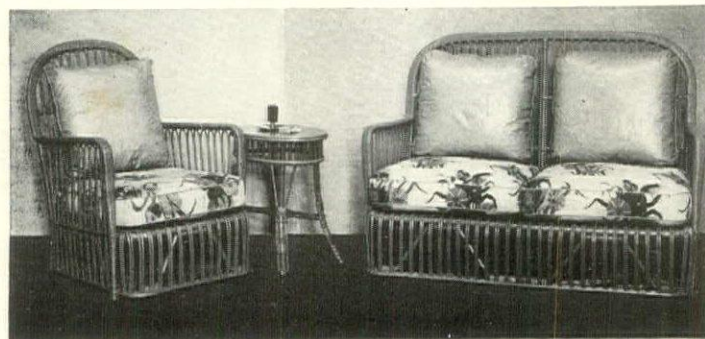
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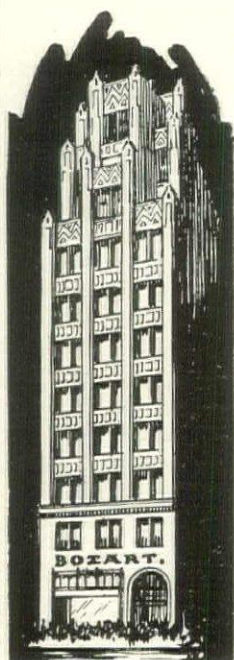
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(Continued from page 46)



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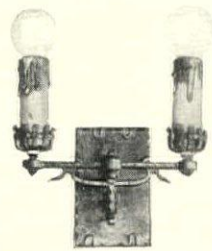
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of a similar public display of Swedish contemporary decorative arts was inevitable. From January 18 to February 27 of this year, the Metropolitan Museum of Art was the scene of an exhibition of modern applied art of such pronounced beauty and distinction as to provoke favorable comment from every critic. The exhibition was most complete; no decorative art was without representation in some form. There were exhibits of furniture, textiles, stone and metal work, glassware, ceramics, even of book bindings—each of them complete in itself, and each revealing a delightful mixture of the classic influence with the modernist idea in decoration.

In every group there was evidence of a marked nationalism. Sweden is not a rich country, and there is, accordingly, little demand for articles of luxury even in the larger cities. With a few exceptions, such, for instance, as some of the glass work, contemporary Swedish decorative art is far from expensive or luxurious in character. It reflects, on the contrary, the tastes and needs of the comfortable middle class for which it is made.

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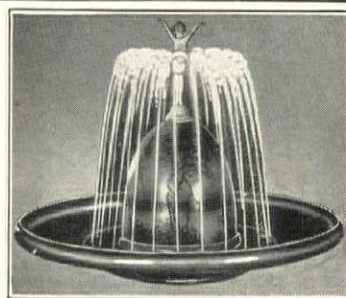
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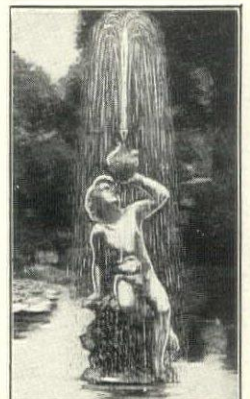
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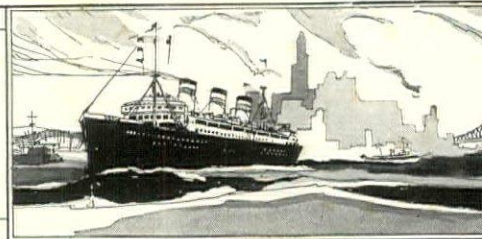
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**The Touraine.** 9 E. 39th St. A two, three and four room apartment hotel catering to an exclusive patronage. A. R. Smith, formerly of Hotel St. Regis.

**Town House Hotel.** Central Park West at 67th St. Situated in a quiet residential section, readily accessible to the theatres and shops.

**Twelve East 86th Street.** A few steps off Fifth Avenue. The only apartment hotel in New York City with kitchens in all suites.

#### Rochester

**Hotel Rochester.** Fireproof. In the heart of the Kodak City. Near shops and theatres. 250 rooms and baths.

**The Seneca** is one of the famous United Chain of first-class fireproof hotels which a discriminating public has learned to appreciate. Conveniently situated.

#### Syracuse

**The Onondaga.** The last word in a modern hotel. Convenient to Syracuse University, the theatre district and New York State Fair Grounds.

**Hotel Syracuse.** magnificent and new, radiates a spirit of quiet dignity and repose. Every metropolitan convenience. 600 outside rooms, each with bath.

### NORTH CAROLINA

#### Pinehurst

**Berkshire Hotel.** Now open. Comfort, friends, and moderate prices. A Spring-like winter only 16 hours from N. Y. City. All Pinehurst sports.

**Carolina Hotel.** 4 D. J. Ross 18-hole courses; tennis, polo, riding, trapshooting, racing, archery. All rooms with bath; music, dancing. Now open.

**New Holly Inn.** Just rebuilt. Practically all rooms with bath; music, dancing. Beautiful setting. All Pinehurst sports. Now open.

## A Sea Trip

ARE you bored? Tired? Irritable? Has the crash and roar of city traffic put your nerves on edge?

You need a sea trip. Maybe only a short one—just long enough to let the salt air soothe your tired head, get down into your lungs and blow out the smoke. You need sunshine—warm gracious sunshine. You need pleasant people in sports clothes. You need an appetite you can't get at home. You need refreshing sleep—eight hours of it, or more.

You need to see new countries unrolling before you—maps coming alive. You need scenes you never saw before—new colors, sounds, thrills, bargains,—things to remember and talk about forever. You need a life as exciting and as changeable as a voyage of discovery—and without a feather's weight of responsibility!

Go to Bermuda—fresh green islands set in an opalescent sea—a murmuring surf casting silver foam on a beach that is gleaming pink—fields of lilies in gorgeous bloom. Perhaps you prefer another playground. California? Hawaii? Alaska?

Where shall it be? Look through these pages. The advertisements will help you decide.

Even though you are not going to start for another month or so, it is wise to make your plans in advance—to write for your reservations, so that no last minute disappointments will spoil your holiday.

### OHIO

#### Akron

**The Portage.** On the Indian Trail from Cuyahoga to the Ohio River. Fireproof. 250 rooms and bath. A "United" hotel.

#### Columbus

**The Neil House.** Now the leading hotel, on the State Capitol, offers unexcelled facilities for the traveling public. Rooms \$2.50 and up.

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#### Harrisburg

**Penn-Harris.** Facing the State House. Only one hour's motor run from the Battle of Gettysburg. 250 rooms and baths.

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**Adelphia Hotel.** Central. Caters to families. Dren half price in all restaurants. Every room bath \$4.00 up. Suites \$15.

**The Benjamin Franklin** extends a warm welcome to all. Courteous alert attention to your needs and comfort. Twelve hundred rooms with bath. Centrally located.

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#### El Paso

**Hotel Orndorff.** A castle of old Spain. The heart of the Blue Windows. On the Plaza at El Paso. Garage.

**Hotel Paso del Norte.** El Paso's finest. Warm hospitality. Golfing 365 days every year. Minutes from historic, enchanting Juarez, M.

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**The Homestead.** Statelessness in its simple lines. Charm in its setting. Gaily social evenings. Golf, riding, casino, the "cure."

### WASHINGTON

#### Seattle

**The Olympic** has been built to give one of the finest hotel services in the world to visitors. "Charmed Land."

### WEST VIRGINIA

#### White Sulphur Springs

**The Greenbrier.** a magnificent hotel of fine construction, offering every modern comfort and convenience. Open the year around. European plan.

### CUBA

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**Hotel Lincoln.** Adjoining ocean drive. 500 rooms. 200 rooms with private bath. Internationally decorated. Spanish, American and French.

### HAWAII

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**Royal Hawaiian Hotel.** Opened early in American plan. Ideally located upon Waikiki. 18-hole golf links. Tennis courts. Land and water.

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**Villa D'Este.** 18-hole golf course, tennis, bathing, from March to November. Do not miss.

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**Excelsior Hotel.** De Luxe. The leading in Italy. Delightfully located in the Ludovisi quarter to Pincio and Villa Borghese.

**Grand Hotel et de Rome.** De Luxe. An exclusive home in the exclusive centre of Rome. Modern and comfortable.

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**Grand Hotel et des Palmes.** De Luxe. Modern and comfortable catering to the smart international society.

#### Taormina

**San Domenico Palace.** Every modern comfort. The romantic frame of an ancient monastery. Lush gardens overlooking sea and Etna.

### SCOTLAND

#### Perthshire

**Gleneagles Hotel** located in the heart of Scotland at the gateway of the Highlands. A golfer's paradise. Tennis, shooting, fishing, etc.

### SWITZERLAND

#### St. Moritz-Dorf

**Palace Hotel.** Most comfortable residence in the Alps. Sunny view towards lake and mountains. For particulars apply: Hans Badrutt.



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SAILING FROM NEW YORK, JANUARY 24<sup>th</sup>



*In 104 days—the contrasts of the world*

CANADIAN Pacific presents the Cruise of Contrasts: West Indies, South America, Africa, and the Mediterranean.

You sail from New York one January day—straight to the summer side of the globe. Jamaica and Trinidad, gems of the West Indies. Rio de Janeiro and Buenos Aires, dazzling Parisian capitals of flourishing Latin republics. Across to Capetown, "Land's End" of Africa. Up to Kimberley's diamond mines. Durban, with the color of India, the barbaric color of Zululand, and the order of England. Over the South African veldt, where primitive blacks live in kraals and herds of giraffe, zebra, ante-

lope roam the spaces. Up the East Coast, where Hindus deal in slave bracelets, Mohammedans parade in burnouses, and Kaffirs dance in beads. Finally, into Egypt and the Mediterranean, oldest of cultures.

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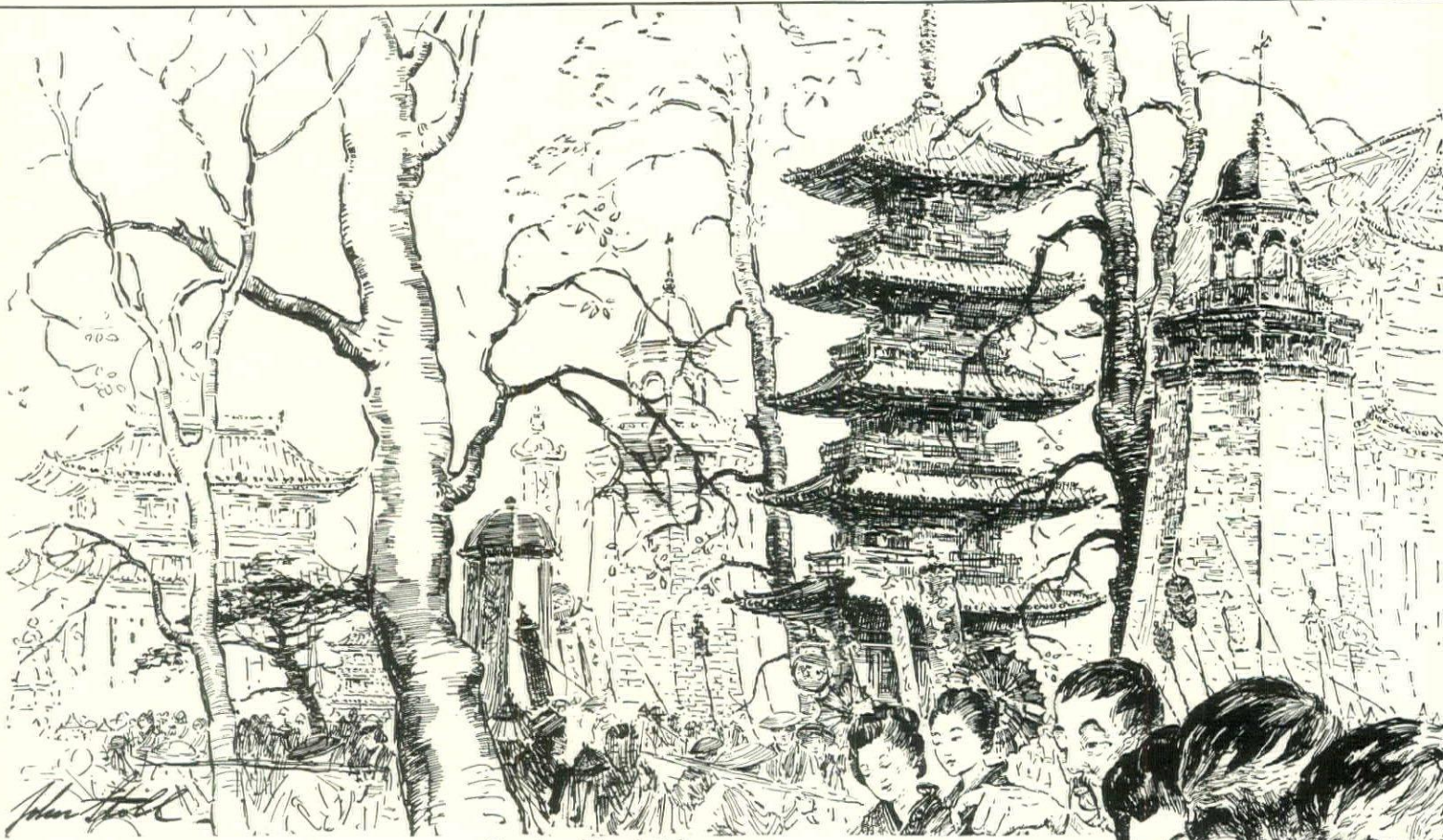
Five years ago, this trip was the adventurer's favorite feat. Today, it is the traveller's newest pleasure . . . . Five years ago, it meant six months away from everything. Today, it means one hundred and four days away from nothing. In each of 20 ports, they know Canadian Pacific; they honor its guests; they give their best. In each of 16 countries, your Canadian Pacific staff knows the way; it commands Canadian Pacific service; it carries out Canadian Pacific arrangements. Such is the power of the world's greatest travel system.

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*Pagoda and Temple, Tokyo*

# Japan • Manila

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**\$600** **Yokohama and return.** Sail from San Francisco for Honolulu, Yokohama, returning to Seattle. Or return to San Francisco via Honolulu.

**\$750** **Manila and return.** Sail from Seattle for Yokohama, Kobe, Shanghai, Hong Kong and Manila, returning from Japan to San Francisco via Honolulu. Or return from Japan direct to Seattle.

**\$1250** **Round the World.** Sail from San Francisco (including Honolulu) or Seattle for Japan, China, Manila, Malaya, Ceylon, Egypt, Italy, France, Boston, New York, Havana, Panama and California.

Select the ports which particularly appeal to you. Or make the complete trip. Stop-over where you choose for one week, two weeks or longer.

Enjoy the luxurious comfort of great President Liners. They are broad of beam and steady. Spacious decks for exercise or lazy relaxation.

All rooms are outside, equipped with beds. Many with private bath. Public rooms for dancing, music and cards. The dining service is a standard for steamship service.

Every week a Dollar Liner sails from Los Angeles and San Francisco for the Orient and Round the World.

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Fortnightly sailings from Boston and New York for the Orient via Havana, Panama and California.

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No trip offers more of keen pleasure and adventure. Go now.

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## A WEEK EACH WAY —two weeks to play!

**S**AIL out into the far South Seas and back again this summer—the four-thousand-mile round-trip is a holiday in itself! The summer-cool South Seas—where palm trees wave over coral beaches—where dolphins frolic and flying-fish dart across the bows—where your ship spins a phosphorescent wake across the velvety Pacific!

And then at the end there's Hawaii, the world's kindly retreat from care and humdrum! Somewhere at the edge of the jade-and-sapphire bay you can see a palm-shaded hotel palace, or perhaps a bungalow half hidden by riotous flowering vines—your home in Hawaii for two weeks at least.

### *Every day like this*

At sunrise a dash through the surf on Waikiki's tropic beach!—just to put your appetite on edge for native

Kona coffee, golden papaya, luscious pineapple. Get your clubs and motor out to Nuuanu Valley for 18 holes of golf—and there are eleven other courses in the Islands. Play tennis; explore quaint Oriental bazaars; motor up the historic Pali, rich in barbaric legends; ride an outrigger canoe or a bucking surfboard. At night perhaps there's a *luau* (native feast), and figures dancing in the cool moonlight to a haunting, chanted chorus.

### *\$400 is enough for all expenses*

So many new things to do, if you've come for play! And so many new ways to *do nothing at all*, if you come to rest. For here you can find the *dolce far niente* that so charmed Stevenson. Bright days of lazy drifting; hours of delicious, refreshing irresponsibility!

The cost of a leisurely four or five weeks' round trip from the Coast—including first-class passage each way

and *all* hotel, sight-seeing and incidental expenses for two or three weeks in the Islands—is surprisingly low.

Come now! See your local railroad, steamship or tourist agent—he can book you direct from home via any Pacific Coast port you wish to visit en route. Sail from San Francisco, Los Angeles, Seattle or Vancouver and return by another route. There are many such delightful ways in which to combine your visit to Hawaii with the famous Pacific Coast Empire Tour, taking in the whole Pacific Coast at low summer round-trip rates.

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# Hawaii



# To say "TREMENDOUS" see Banff!

THE eye cannot measure it all at once. Your gaze sweeps out and far... there are peaks, a mossy mat of greenery, a foaming watercourse, a rough interval, more peaks...

Your eye returns to the hotel promenade. The people are ants! The horses, pigmies! The huge hotel dwarfed to a nursery toy!

For the first time, you realize what the word "tremendous" means. You comprehend the size, the majesty of that magnificent canvas spread out

before you. Those peaks are ten-thousand-foot giants. That mossy mat is a forest of towering pine. That watercourse is the thundering torrent of the Bow. That tumbled interval is a day's hard ride. That snow-capped range is the back drop of all creation.

Yes, all this you see from Banff Springs Hotel. You ride out into it at will. You golf in the midst of its glory. You wake

to its rosy dawns, you eat beside its full sunshine, you sit out dances while the moon floods its peaks with cold fire.

Open May 15. 450 rooms. Boating, swimming, sulphur baths... tennis, golf... motoring, trail-riding, mountaineering, Indian celebrations and the most tremendous view on the continent. Plan for a long stay—so much to see, so much to do. Interested service from your own agent or any Canadian Pacific office listed below, or write to Banff Springs Hotel, Banff, Canada.

## Banff



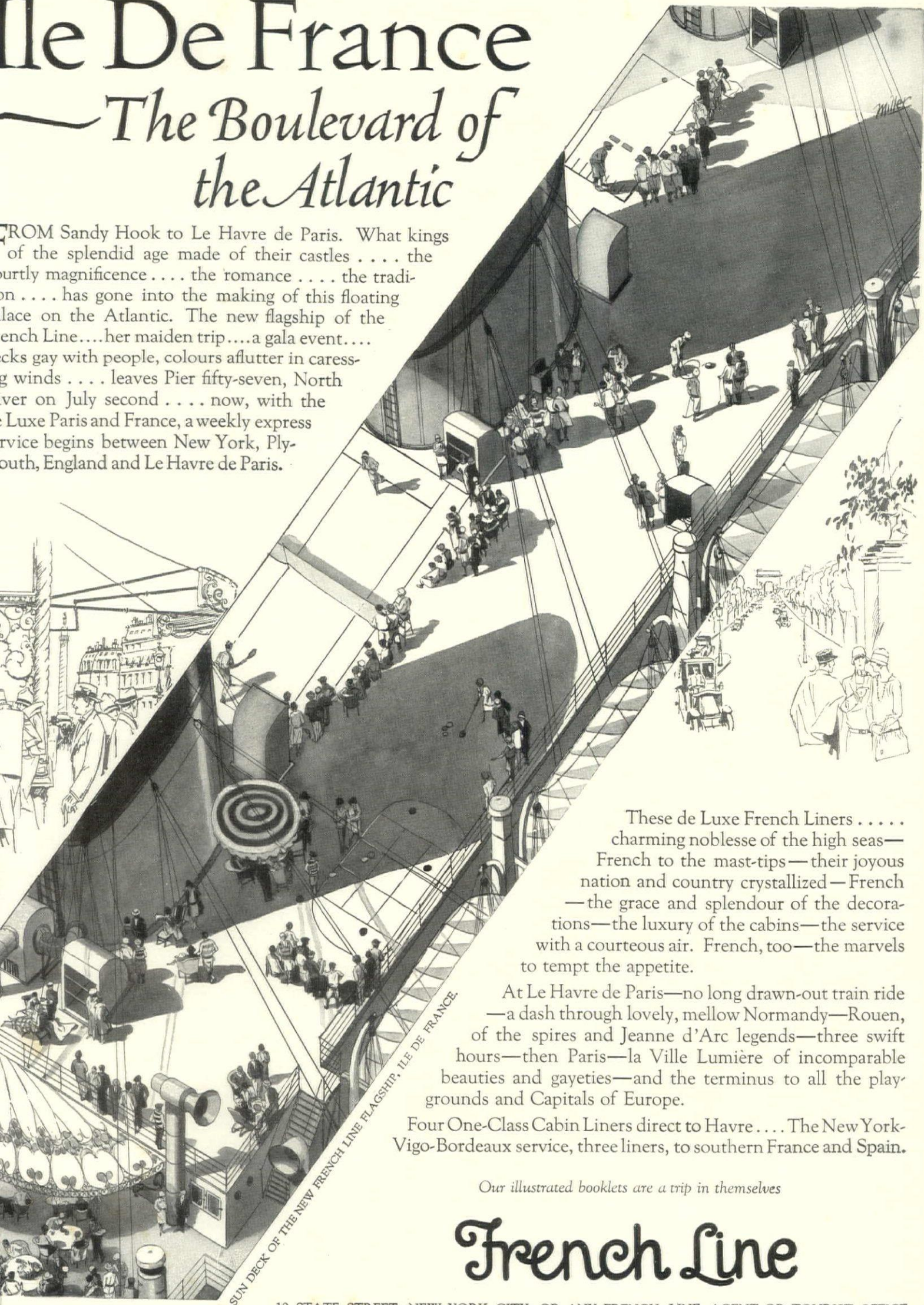
*Banff Springs Hotel in the Canadian Rockies*

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FROM Sandy Hook to Le Havre de Paris. What kings of the splendid age made of their castles . . . the courtly magnificence . . . the romance . . . the tradition . . . has gone into the making of this floating place on the Atlantic. The new flagship of the French Line . . . her maiden trip . . . a gala event . . . decks gay with people, colours aflutter in caressing winds . . . leaves Pier fifty-seven, North River on July second . . . now, with the de Luxe Paris and France, a weekly express service begins between New York, Plymouth, England and Le Havre de Paris.



These de Luxe French Liners . . . charming noblesse of the high seas—French to the mast-tips—their joyous nation and country crystallized—French—the grace and splendour of the decorations—the luxury of the cabins—the service with a courteous air. French, too—the marvels to tempt the appetite.

At Le Havre de Paris—no long drawn-out train ride—a dash through lovely, mellow Normandy—Rouen, of the spires and Jeanne d'Arc legends—three swift hours—then Paris—la Ville Lumière of incomparable beauties and gayeties—and the terminus to all the playgrounds and Capitals of Europe.

Four One-Class Cabin Liners direct to Havre . . . The New York-Vigo-Bordeaux service, three liners, to southern France and Spain.

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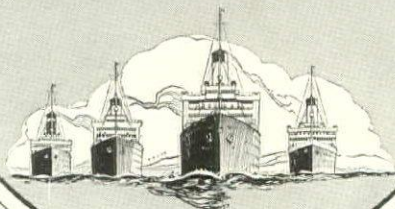
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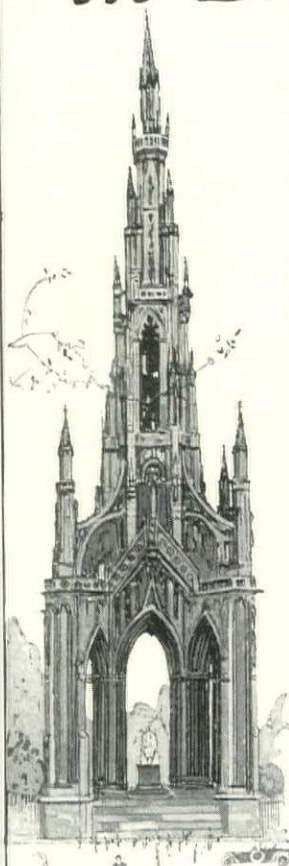
DETROIT  
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See historic Geneva, seat of The League of Nations and Lausanne-Ouchy of international fame as a city of learning.

Then Gstaad in the pasture land of the Sarine Valley, and on to the Lake of Thun with quaint Thun itself and Beatenberg.

Then into the heart of the Bernese Alps with Interlaken, Murren, Wengen, Kleine Scheidegg.... up to Jungfrau (1340 feet), down to Grindelwald—the glacier village—and another excursion to Schynige Platte. Then Kandersteg and through the Loetschberg to another world.... the Rhone valley.... from Visp to Zermatt-Gornergrat and the Matterhorn.

Go over the Furka-Oberalp Railway to the Grisons with its hundred and fifty valleys, including renowned St. Moritz.

And on to Zurich, Switzerland's Metropolis, Lucerne and its enchanting lake—the cradle of the Swiss Republic—and via the Gotthard route to Lugano basking in the sunshine of the south. And the railroad fare III class on a Tourist Combination ticket costs you but \$50.70 or II class \$66.35 for the entire trip.... more can be added if desired without additional cost as this fare is based on a Season Ticket available for 15 days of unlimited travel over more than 3000 miles of rail and lakes throughout the most beautiful country in the world.

*This Switzerland tour is planned for your comfort and enjoyment.*

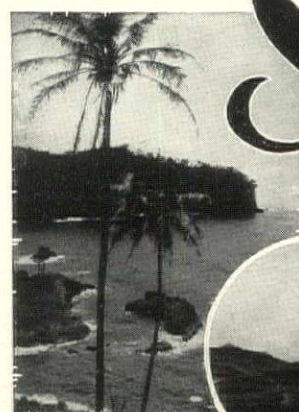
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*Fête de Vignerons at Vevey, August 1 to 9.*

*II Olympic Winter Games at St. Moritz, February 11 to 19, 1928.*



# Sail with the Sun



over the  
Southern  
Route  
into the  
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# Hawaii

—where a springtime climate prevails the year 'round—where sapphire seas softly caress palm-fringed shores— and where the blossom and bloom of tree, shrub and plant reach their height in the mid-year months—bathing the land in a fragrance of flowers.

Come know the thrill of riding a racing roller— of looking into yawning craters— dipping into velvet waters and shooting par from a lava tee!

Come dance in the brilliant moonlight, hike over green garlanded peaks, drift in a canoe past coral strands and delve in a tropical forest. Come rest, play and day-dream the hours away in beautiful Hawaii.

**Sail Direct from the Port of Los Angeles**

*Frequent sailings on magnificent liners .  
superbly equipped with every modern luxury*

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You can afford to go this Summer!

And, in addition, you can visit Norway—the scenic wonderland of the world with its awe-inspiring fjords—marvelous mountain scenery—picturesque villages and towns.

### CLARK'S 3rd CRUISE TO NORWAY AND THE WESTERN MEDITERRANEAN

leaves New York July 2, 1927 on the specially chartered, superbly appointed Cunard liner "Lancastria" for a 52-day wonder trip embracing Spain, Tangier, Gibraltar, Algiers, Italy, the Riviera—then Sweden, Norway, Scotland and northern Germany. European stop-overs.

Think of it! You can enjoy luxurious comfort, perfect service, an ideally arranged itinerary and with congenial traveling companions at from \$600 to \$1300, including Hotels, Guides, Drives, Fees, etc.!

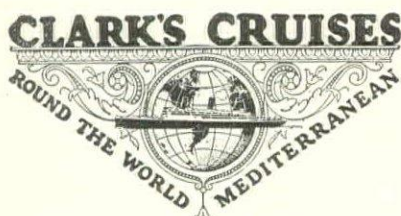
Can you afford NOT to go?

Clark's 8th Cruise Around the World leaves New York January 16, 1928 (calling at Los Angeles, February 2) for a most interesting 125-day itinerary. \$1250 to \$3000.

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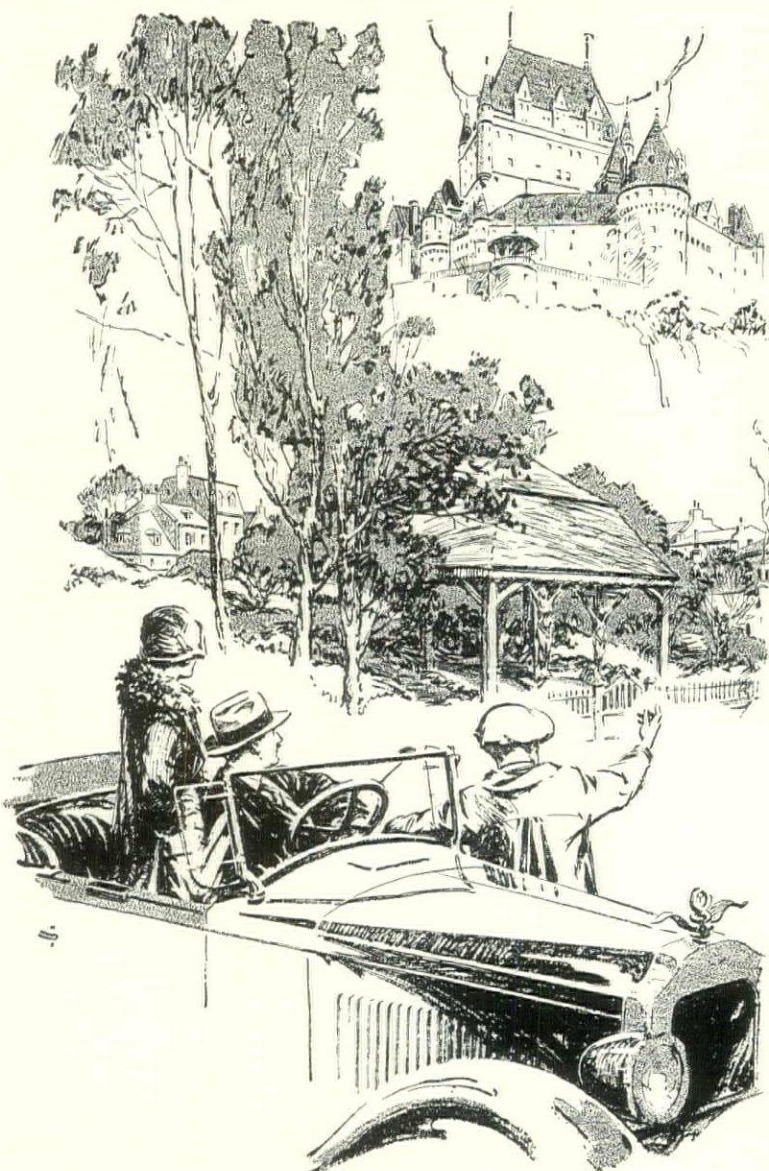
Write, TODAY, for interesting itineraries!



NORWAY

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## Bienvenue à Québec for Springtime's Romance!

THE nice new luggage goes in the tonneau. The Only Girl—herself a breath of springtime—nestles down in the front seat. Throw in the clutch, and away!

Slick state roads, bright in the April sunshine, all the way. Presently, signs in French-and-English. *Habitant* villages, bright and stiff and quaint as starched calico. Peasants, who make adorable Normandy chairs and home-spuns. "*A la claire fontaine*," sung to concertina by dark-eyed lads at twilight. Jean Ba'tiste and P'tite Marie planting flowers in warm earth. . . . Visiting Québec is like calling on century-before-last.

Then, Chateau Frontenac, high on its crag above the bright St.

Lawrence. A luxurious room in a battlemented tower with service swift and silent. Ceremonial dinners in restful restaurants, with *spécialités à la Canadienne*.

You shoot a game of golf—grand course, that! You prowl in the old 17th century town. You get a fat *habitant* horse hitched to a leisurely *calèche* and explore quaint side roads—clip-clop! clip-clop!—at six miles per hour . . . and it's apple-blossom time in Normandie indeed. Come this spring to Québec . . . the country is made for you!

Information at Canadian Pacific, 344 Madison Avenue, at 44th, New York, 405 Boylston Street, Boston, or write to Chateau Frontenac, Québec, Canada.

# Chateau Frontenac



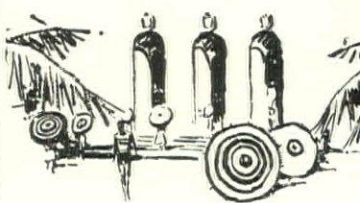
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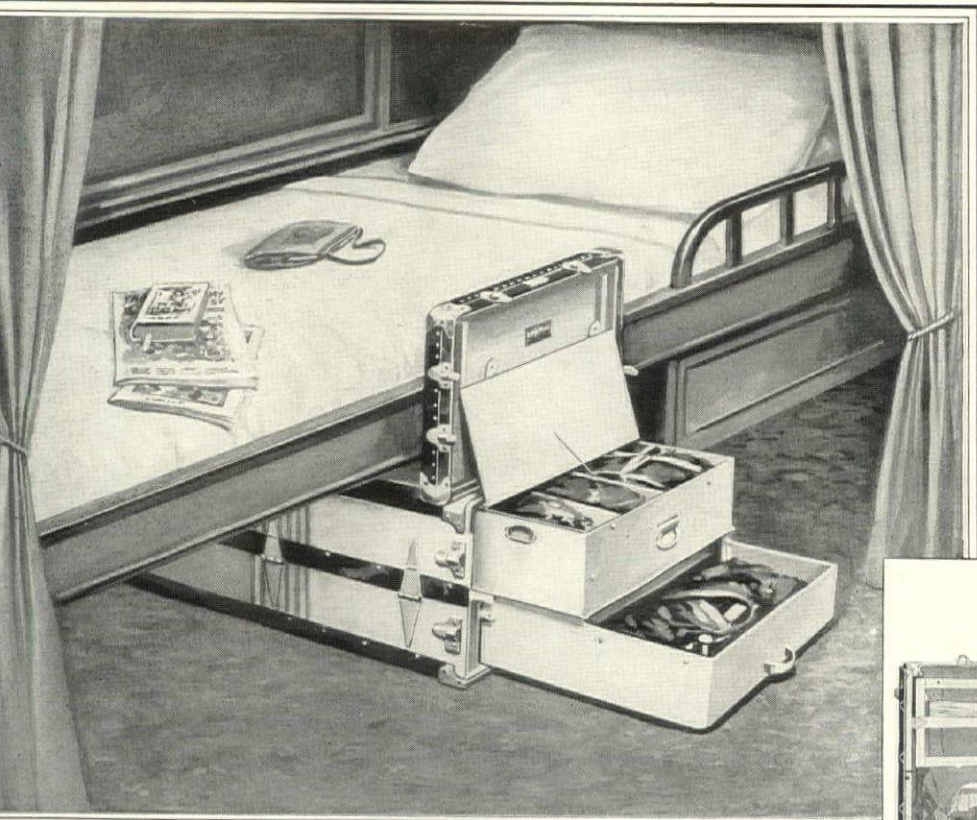
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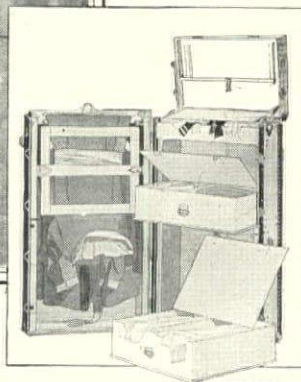
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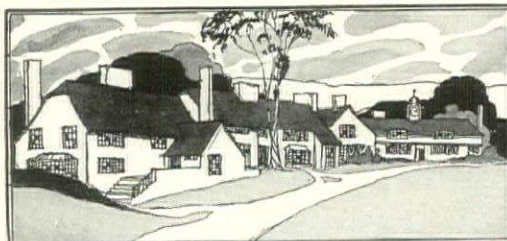
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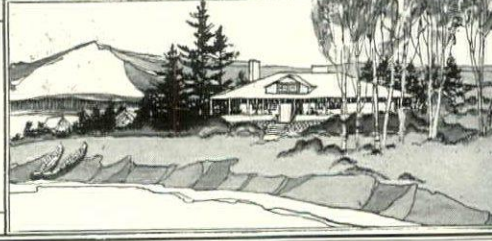
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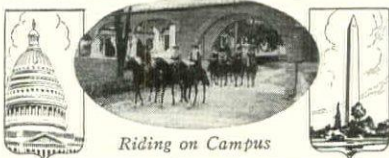
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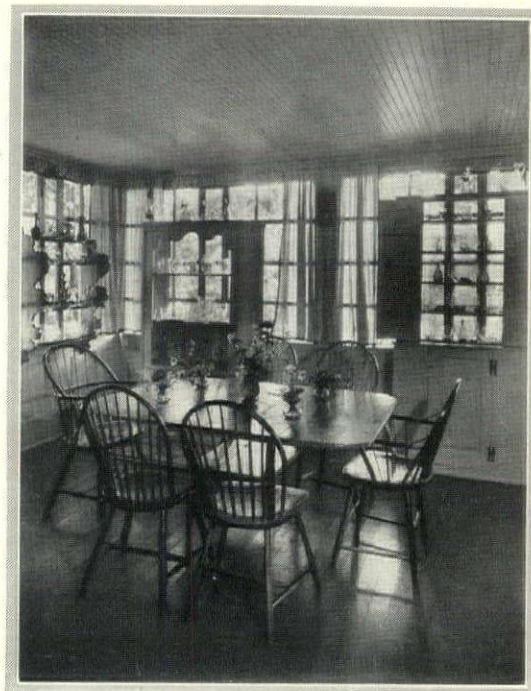
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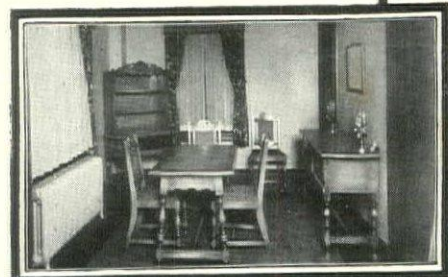
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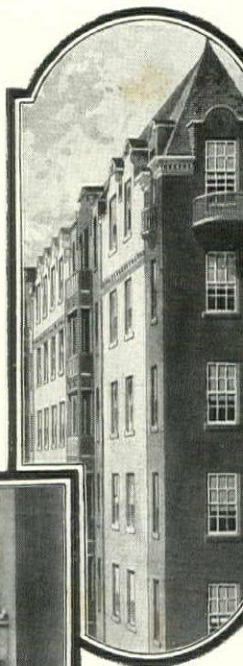
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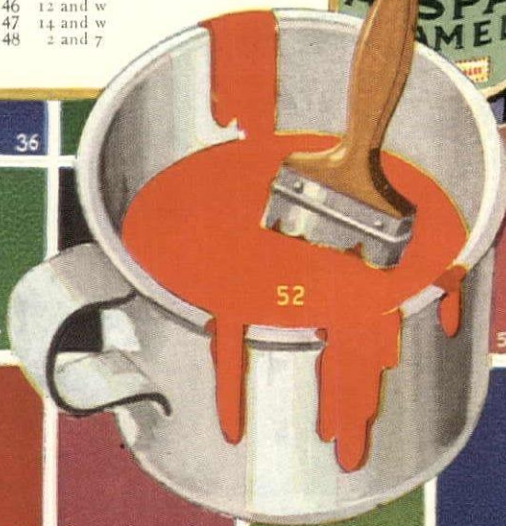
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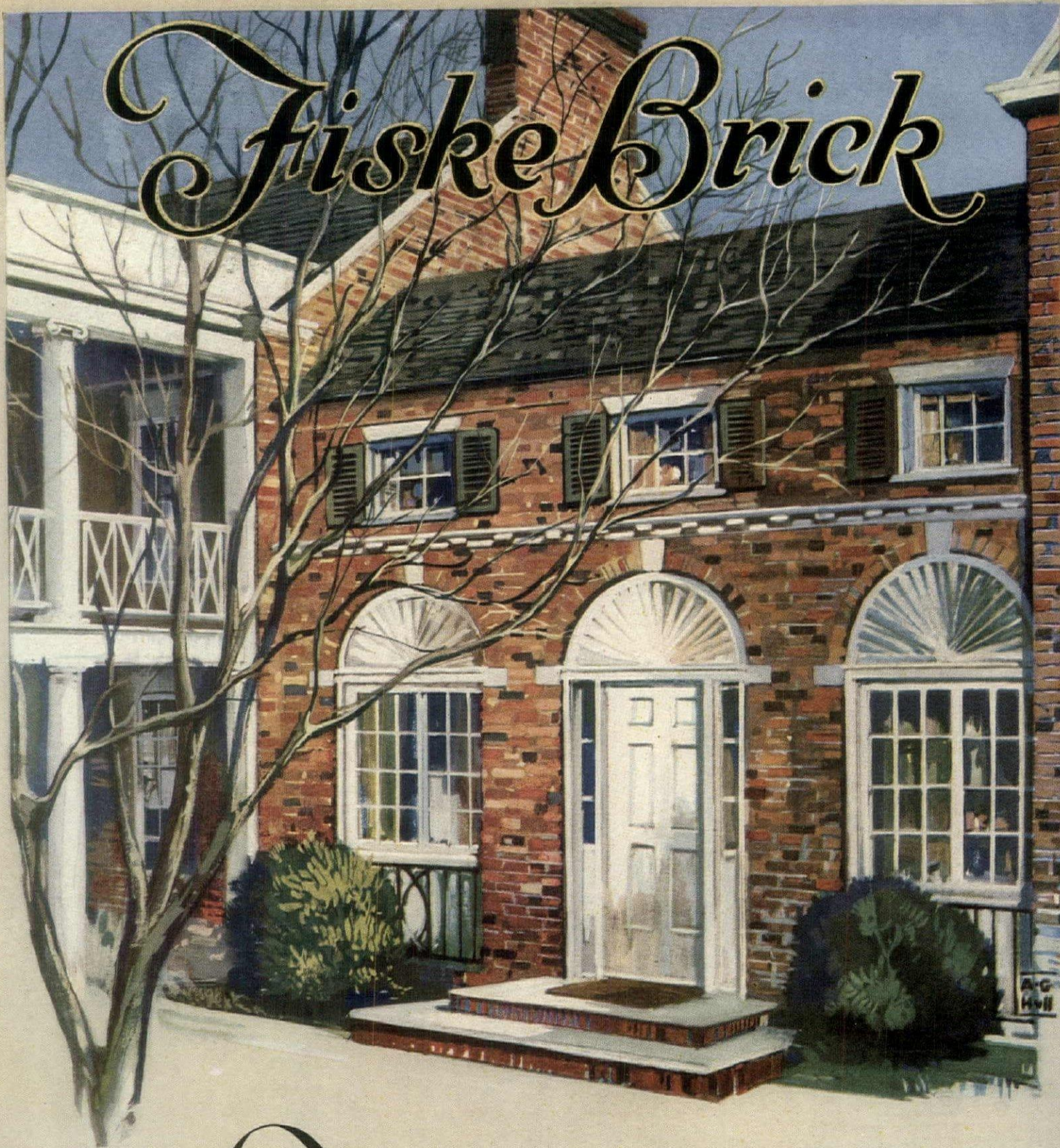
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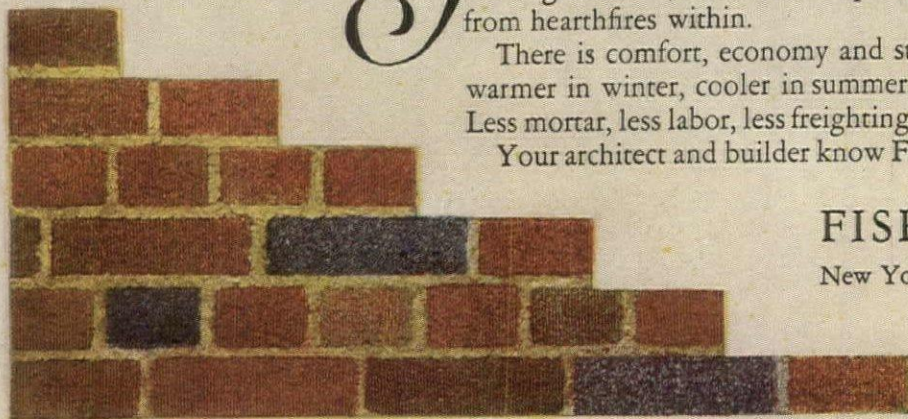
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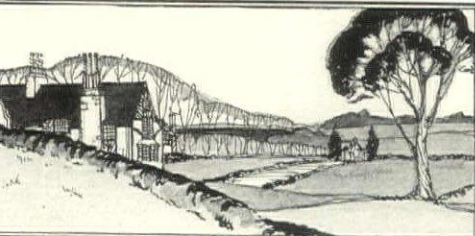
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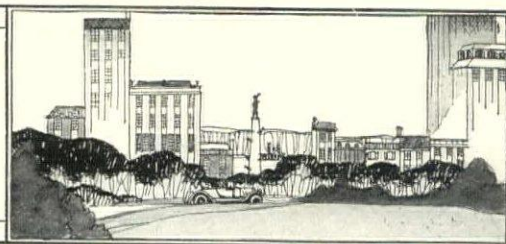
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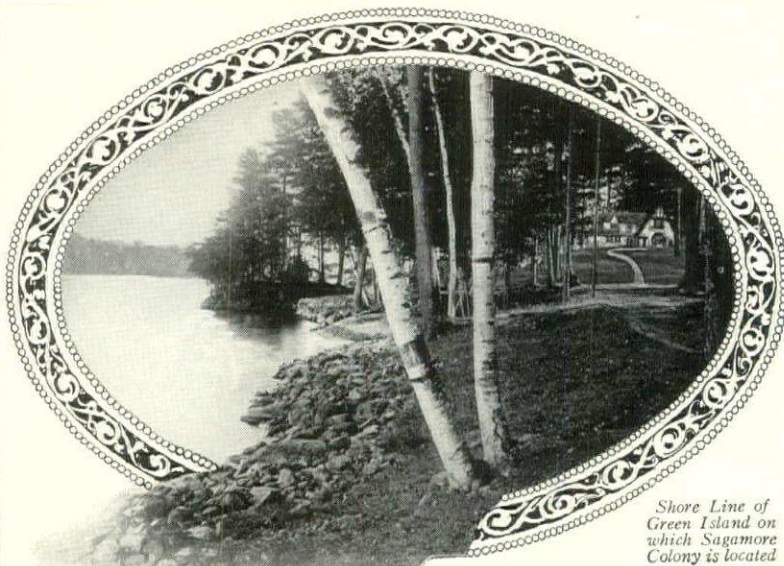
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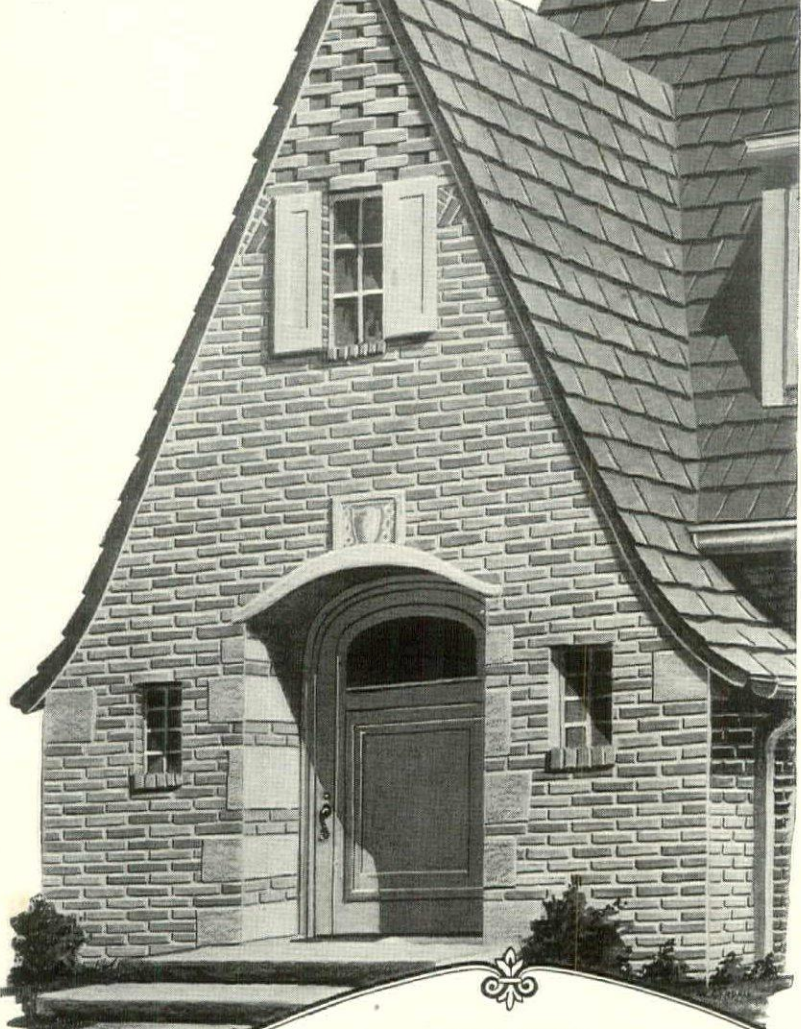
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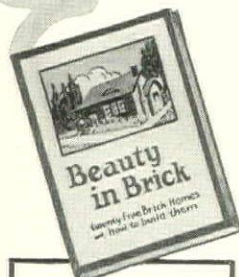
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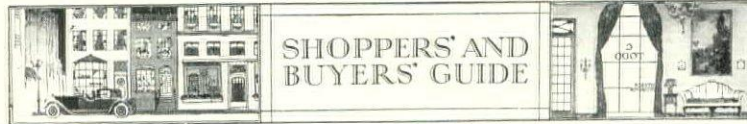
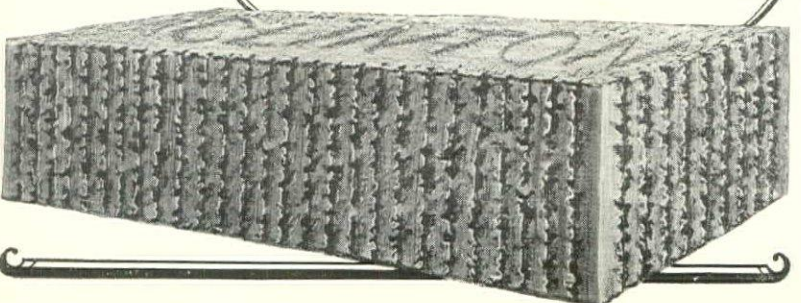
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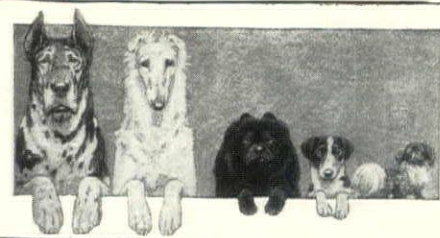
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*Specific questions on dog subjects will gladly be answered by The Dog Mart of House & Garden. We do not sell dogs or issue any price list, but are always ready to suggest reliable kennels where purchase may be made*

ONE cannot live for any length of time in a community where an average number of dogs is kept without noticing the tendency of some of the animals to seek battle with whatever other canines they meet on the street. Even when the warlike one is restrained by a leash he manages to stir up considerable commotion and, sometimes, cause a deal of ill-feeling. That his owner usually does little to abate the nuisance does not help the situation in the least.

Now, a certain amount of belligerency in a dog is rather a good thing, for it shows that he has the courage of his convictions and believes in standing on his own feet. There is a difference, though, between courage and downright thuggery, between repelling an attack and making one. The latter tendency should be quashed by firm methods.

Some dogs are natural bullies and occasionally one is found that is so ugly by nature as to be incurable in this tendency to battle every four-footed cousin that he meets. As a rule, however, the habit is the fault of the owner.

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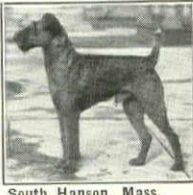
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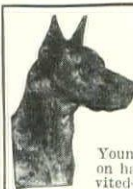
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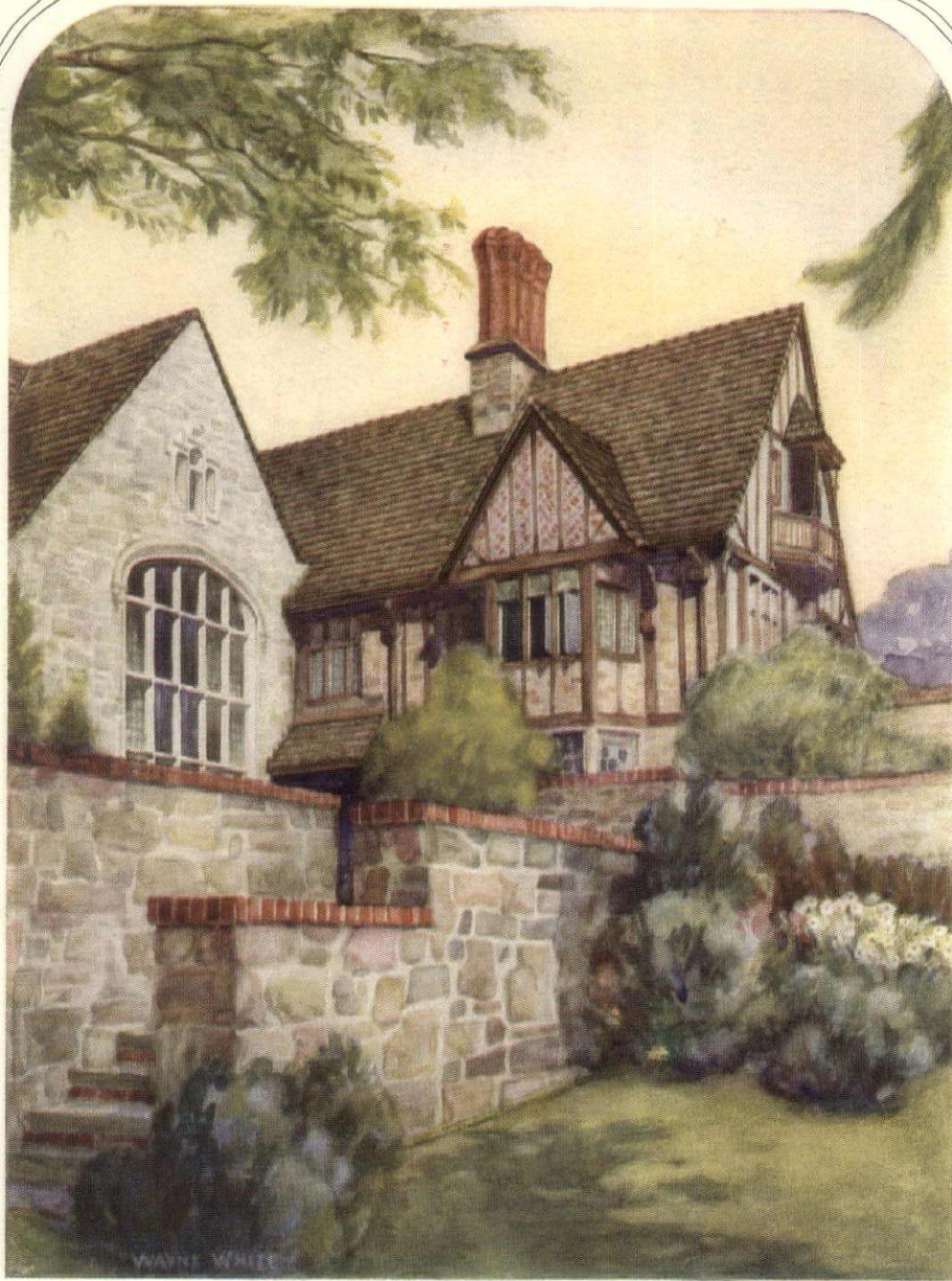
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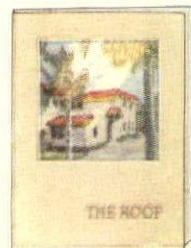


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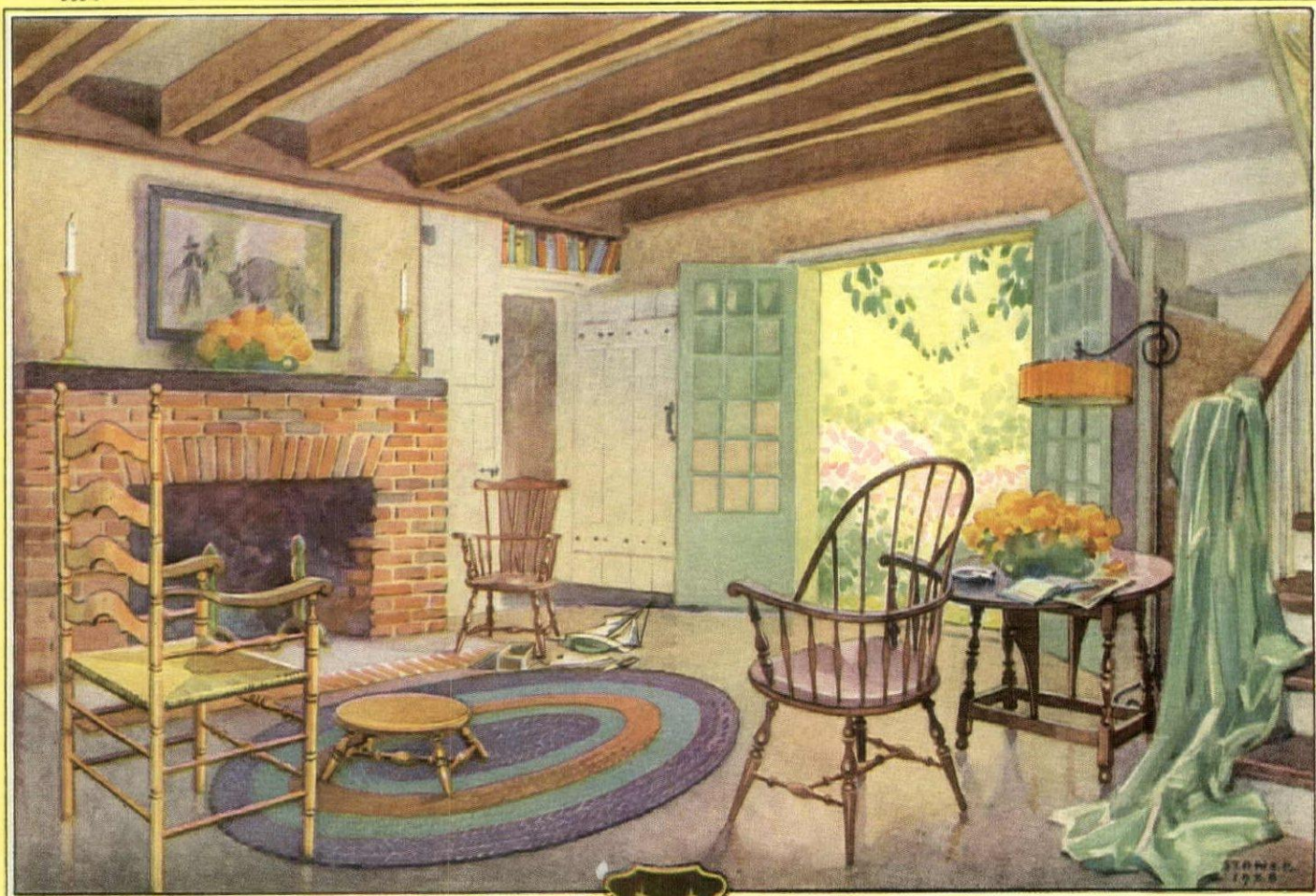
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And as built by the world's largest makers of Windsor Chairs exclusively, N & S Windsors reflect the charming simplicity and the soundness of construction that make them one with the authentic originals which they so faithfully re-create.

In more than 125 delightful patterns, harmoniously finished in the prevailing modes, N & S Windsors combine Colonial artistry with today's economy.



"Colonial Days and Modern Ways" pictures the perfect harmony of N & S Windsors in any room, in any home. For free copy—address Department "G."

PRISCILLA  
Side Chair  
2003-1



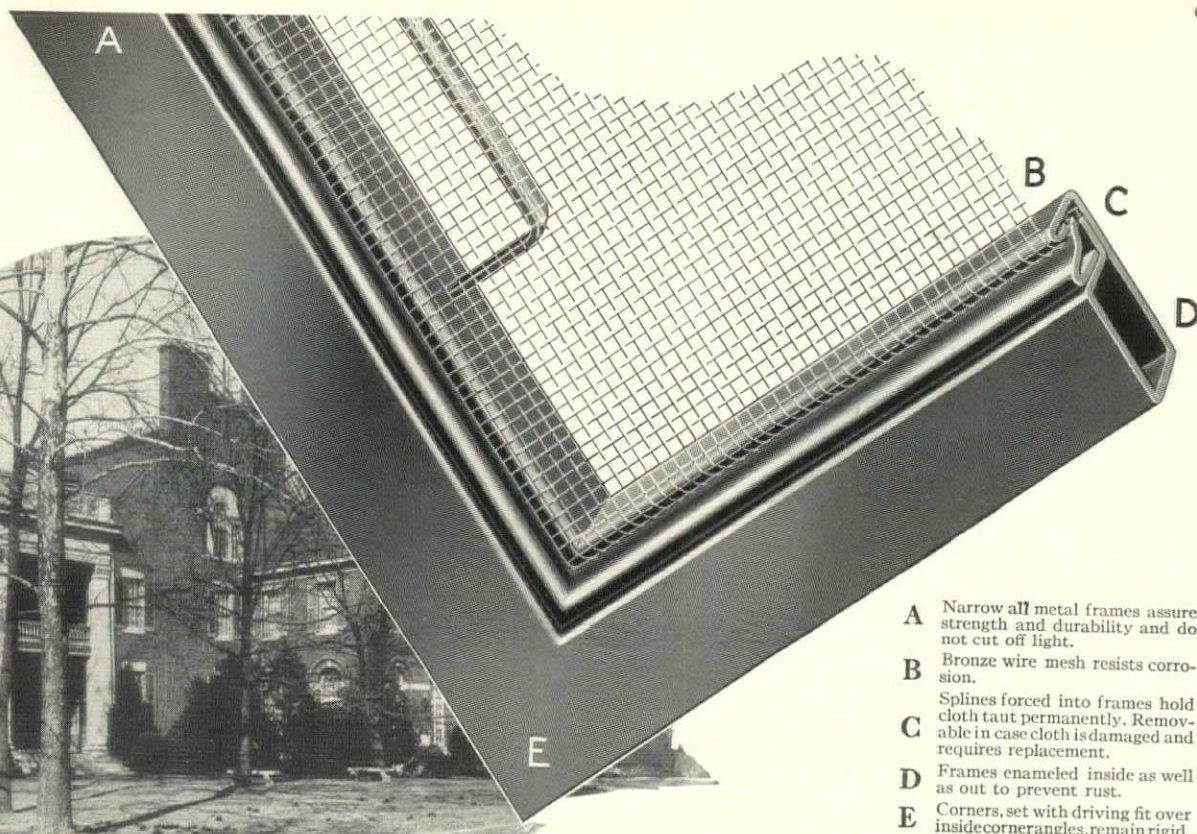
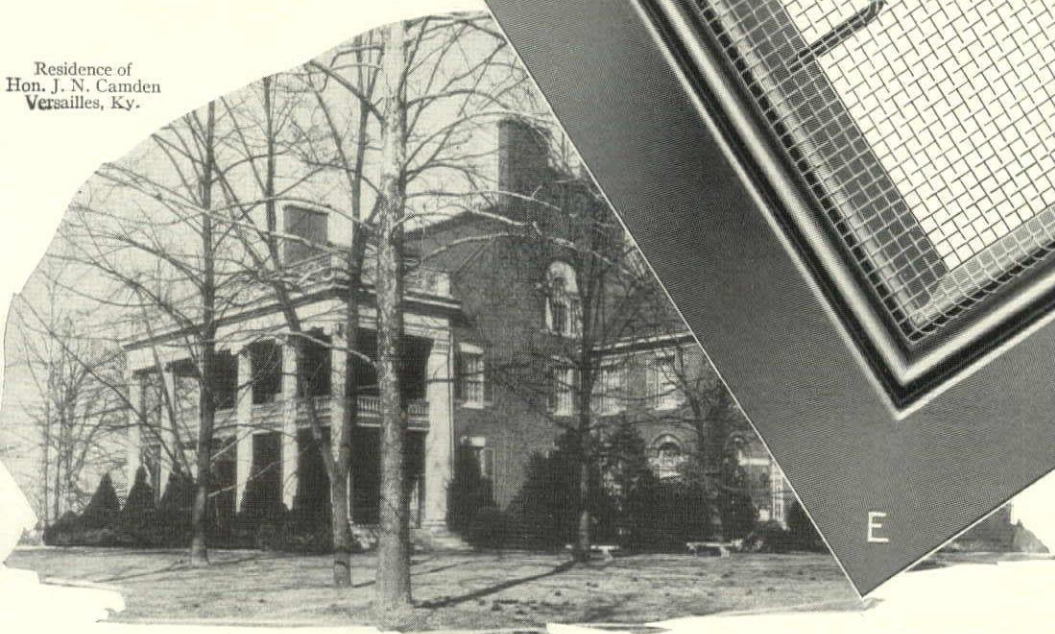
# NICHOLS & STONE COMPANY

THE HOME OF WINDSOR CHAIRS

GARDNER • MASSACHUSETTS



Residence of  
Hon. J. N. Camden  
Versailles, Ky.



- A Narrow all metal frames assure strength and durability and do not cut off light.
- B Bronze wire mesh resists corrosion.
- C Splines forced into frames hold cloth taut permanently. Removable in case cloth is damaged and requires replacement.
- D Frames enameled inside as well as out to prevent rust.
- E Corners, set with driving fit over inside corner angles, remain rigid.

*"After 26 years of service.....  
they will be put in again this spring"*

MRS. J. N. CAMDEN, Spring Hill, Versailles, Ky., has kindly permitted us to quote the following letter written to us recently:

"In the spring of 1901 you installed copper wire screens in all the doors and windows of our house, and I want the pleasure of telling you unsolicited that after 26 years of service they will be put in again this spring, and I believe they are quite as good as ever."

No claim of ours could be so strong as this statement of a Higgin user. Higgin construction makes Higgin All-Metal Screens resistant to rust and sagging, preserves their neat, trim appearance season after season, and saves the expense of renewals or refinishing at frequent intervals. Higgin screens are therefore real economy.

THE HIGGIN MANUFACTURING COMPANY

*Specialists in Screens and Weather Strips since 1893*

Newport, Ky.

Toronto, Can.

# HIGGIN

## ALL METAL

### Screens and Weatherstrips

*Screens that last longest cost least—Higgin Screens Last*



The book, "Your Home Screened the Higgin Way" will tell you all about sliding screens, hinged screens, porch screens, screens for unusual openings.

If your home is not weather-stripped, ask for our interesting book on fuel saving and comfort.

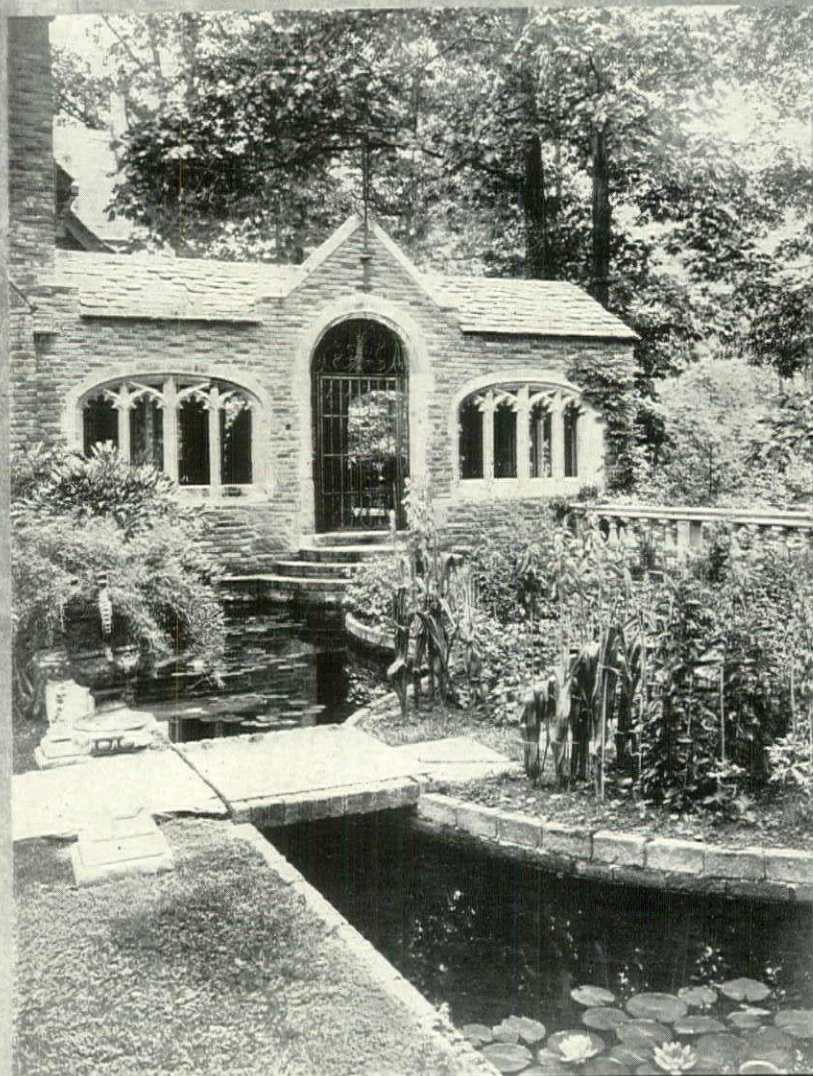
The Higgin Mfg. Co.,  
Dept. 23, Newport, Ky.  
Please send the books checked.  
— Your Home Screened the Higgin Way  
— Higgin All-Metal Weatherstrips

Name.....

Address.....

City.....State.....





**T**udor Stone slate roofs are especially planned in every instance to harmonize not only with the type of architecture of the building, but also with the surrounding landscape. Hence they inevitably blend gracefully, charm-

ingly into the picture. Our Architects' Service Department, under the personal supervision of Mr. Walter McQuade, a practicing architect, will be glad to co-operate with you and your architect in planning a Tudor Stone Roof.

We shall be pleased to send you, upon request, a copy of our illustrated booklet, which fully describes Tudor Stone for Flagging and Roofs.

### Rising and Nelson Slate Company

Sales Office and Architects' Service Department: 101 Park Avenue · NEW YORK

Quarries and Main Office: West Pawlet, Vermont

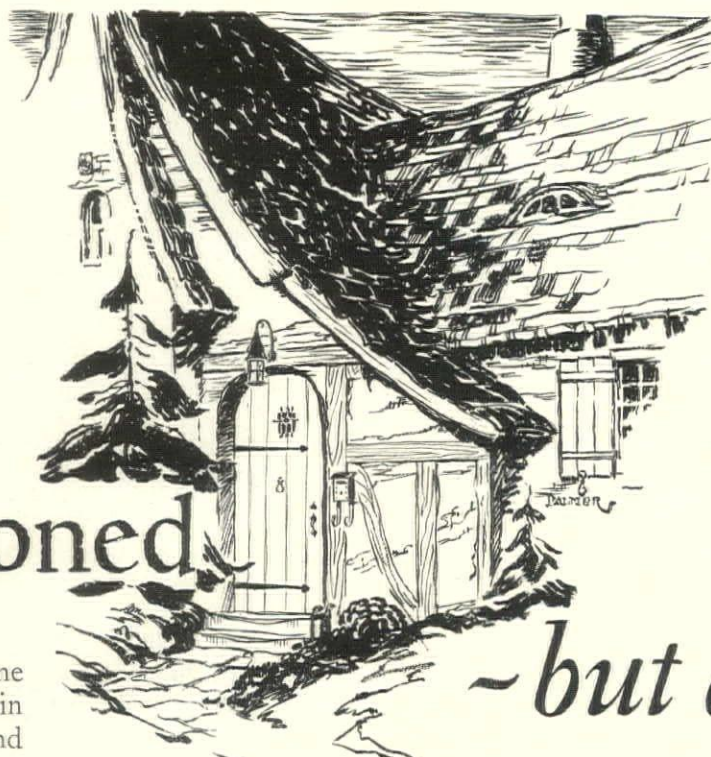
BOSTON

DETROIT

PHILADELPHIA

CHICAGO





Old-fashioned

-but ever new

MUCH OF THE CHARM of genuine forged iron hardware lies in the fact that it is of all ages and periods. It is fundamental in character, simple, direct, appropriate—and consequently always in perfect taste. It is possible to contemplate pleasure in association with it ten years or twenty years from now as well as at present. It cannot pass out of style. It is old-fashioned, but ever new!

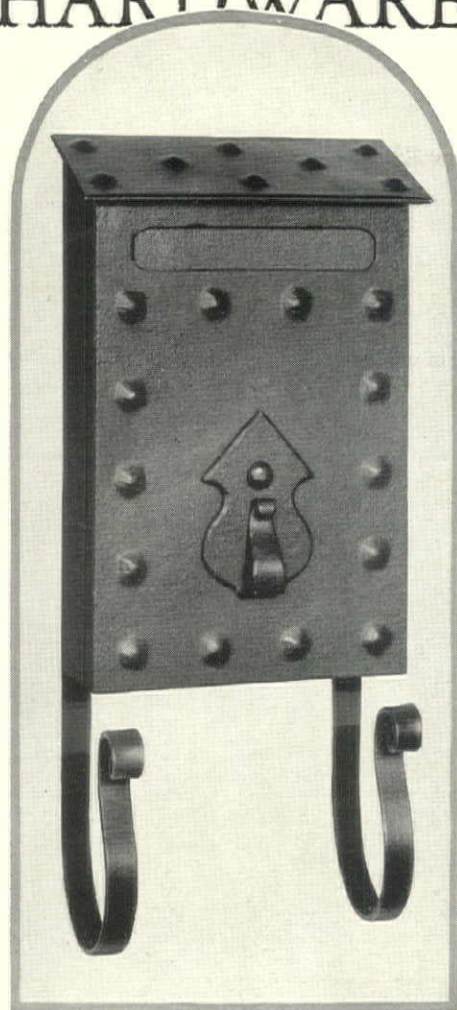
The complete outfitting of a house with superb pieces of Forged Iron made by McKinney is now as simple and direct as proceeding as with hardware of any other sort. Leading Builders' Hardware Merchants carry it in stock.

It used to be that genuine forged iron could only be obtained with all the expense and delay and difficulties attending most made-to-order products. But McKinney Forged Iron Hardware has entirely changed this picture. The difficulties have been swept away.

In preparation for the making of McKinney Forged Iron Hardware months were spent by eminent architects in the selection of those outstanding designs of earlier times which had proved their right to be perpetuated. Four master models were finally decided upon, known to collectors and connoisseurs as the Heart, Tulip, Curley Lock and Etruscan designs.

Working with these as an inspiration, there were created the most beautiful imaginable hinge straps, entrance handle sets, shutter dogs, H & L hinge plates, surface bolts, knockers, chimney irons, foot scrapers, and so on. Everything is provided to make possible a complete installation of forged iron pieces, from front door to chimney, from window to cupboard, from garden gate to garage door. Of equal importance with design has been the lower

## MCKINNEY FORGED IRON HARDWARE



The problem of a practical mail box in keeping with other forged iron pieces is well solved by this well-proportioned, pleasing design. No key necessary. A turn of the center escutcheon releases the front panel.

price level for genuine forged iron hardware. By simplifying the production process, by applying sixty years of hardware experience to the problem, McKinney has been able to bring prices to a point which makes forged iron available to all. Even smaller houses may be outfitted at most moderate expense.

The Heart, Tulip and Curley Lock designs draw their inspiration from English and Colonial sources. The Etruscan is essentially Southern European in feeling, clearly indicating its Spanish and Italian derivation.

McKinney Forged Iron Hardware is rustproof. It may be had in three different finishes: Dead Black Iron, Relieved Iron and Rusty Iron.

*Special Note:* McKinney has now added forged iron lanterns in several striking designs, suited for outdoor or indoor use. These will be found at Electrical and Department Stores as well as at Builders' Hardware stores.

### Send for this Beautiful Free Brochure

To make possible a thorough appreciation of the varied uses of Forged Iron, McKinney offers a beautiful new Brochure. It presents twelve studies showing authentic applications of Forged Iron Hardware to four main types of entrances, interior doors, French doors, two types of shutters, casement windows, cabinets, gates and garages. Send for this Brochure at once. Then visit your Builders' Hardware Merchant and make your selection. If he has not yet received his stock, let us know. McKinney Manufacturing Company, Pittsburgh, Pa.

FORGE DIVISION, MCKINNEY MFG. CO., PITTSBURGH, PA.  
Please send me, without obligation, the items I have checked:  
☐ 4 plates showing details of lanterns ☐ Brochure on Forged Iron Hardware  
NAME.....  
ADDRESS.....  
Name of your Hardware Merchant.....





# The Pondosa Pine

# \$4000.00

## PRIZE QUESTION CONTEST

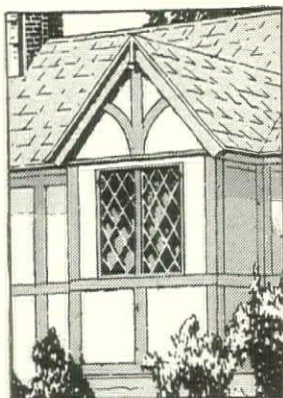
### has started something

### *Questions coming in from all quarters*

### *We are looking for yours*



*Wouldn't you like to know how the decorative effectiveness of interior woodwork is assured and maintained by Pondosa Pine?*



*If you are building an English half-timbered home, don't you want to know where and why Pondosa Pine can help you?*

THIS unique contest was announced last month in this publication. If you missed it then, this is to tell you that you still have time to try for the substantial cash prizes. Here are the facts:

Lumber is one of the most important materials that goes into a home. On it depends long life and staunchness—beauty of trim and finish—the lasting trueness of doors and windows—the results of paint and varnish—a hundred and one things that make for pride and satisfaction.

One of the very choicest woods for building purposes that grows in America is Pondosa Pine. If you were going to let a contract for a new home tomorrow, would you specify Pondosa? If so, why? Where should it be used and why?

To encourage you to know all about Pondosa Pine we are offering \$4000 in cash prizes for the best sets of questions regarding its use.

If you are building a home—if you are planning to build soon—if you hope to build your own home some day—you are fully qualified to enter and win one of the prizes.

Architects, contractors and lumber dealers should also know all about Pondosa. Its advantages over other materials for certain purposes. What it means in building economy. Why it appeals to careful carpenters and the country's foremost manufacturers of doors, window sash and interior and exterior trim.

To include them and make this contest eminently fair, we are dividing it into four classes. One—Home Owners. Two—Architects. Three—Contractors. Four—Lumber Dealers.

#### 24 PRIZES IN ALL

#### Four \$500 Prizes

We will pay \$500 in cash in each class for the best set of questions sent

us about the use of Pondosa Pine in building.

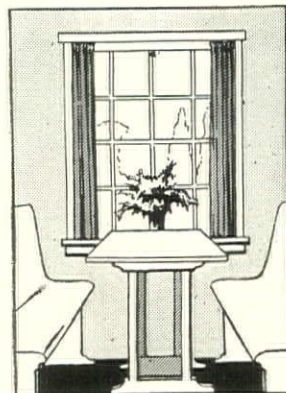
#### Twenty \$100 Prizes

We will also pay \$100 in cash to each of the five home owners or prospective owners, \$100 to each of the five architects, \$100 to each of the five contractors and \$100 to each of the five lumber dealers whose sets of questions shall be judged to be the next best.

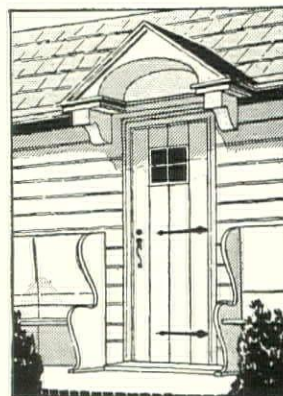
One month of this contest is gone. Though you still have two months in which to prepare and send in your questions, don't delay another day. You may get all the help you need from any architect, contractor or carpenter. You may send as many sets of questions as you wish, but the number of questions asked will not alone decide the winners. Read the rules and send your questions to Contest Editor, Dept. 10, Western Pine Manufacturers Association of Portland, Oregon.

#### CONTEST RULES

1. Contest opens March 1, 1927. Closes May 31, 1927. Questions must be post-marked not later than May 31, 1927, to be eligible for entrance. The winners will be those who in the opinion of the judges submit the best set of questions. Checks will be sent winners as soon as decisions can be made. Public announcement of their names will be made in September.
2. If you are a home owner or prospective home owner, please print or plainly write your name and address at top of each sheet.
3. If you are an architect, contractor or lumber dealer the questions should be written on your business stationery.
4. Any firm or any or all of the individuals in an architect's, contractor's or dealer's office may compete.
5. If in the opinion of the judges two or more contestants are tied for any of the prizes, the full amount of that prize will be given to each.
6. The judges will be selected by the Western Pine Manufacturers Association. Their decisions shall be final.
7. Do not write for information about this contest. All the information is contained on this page.



*In breakfast nooks and other built-in features it is imperative that you use such lumber as Pondosa Pine. Do you know why?*



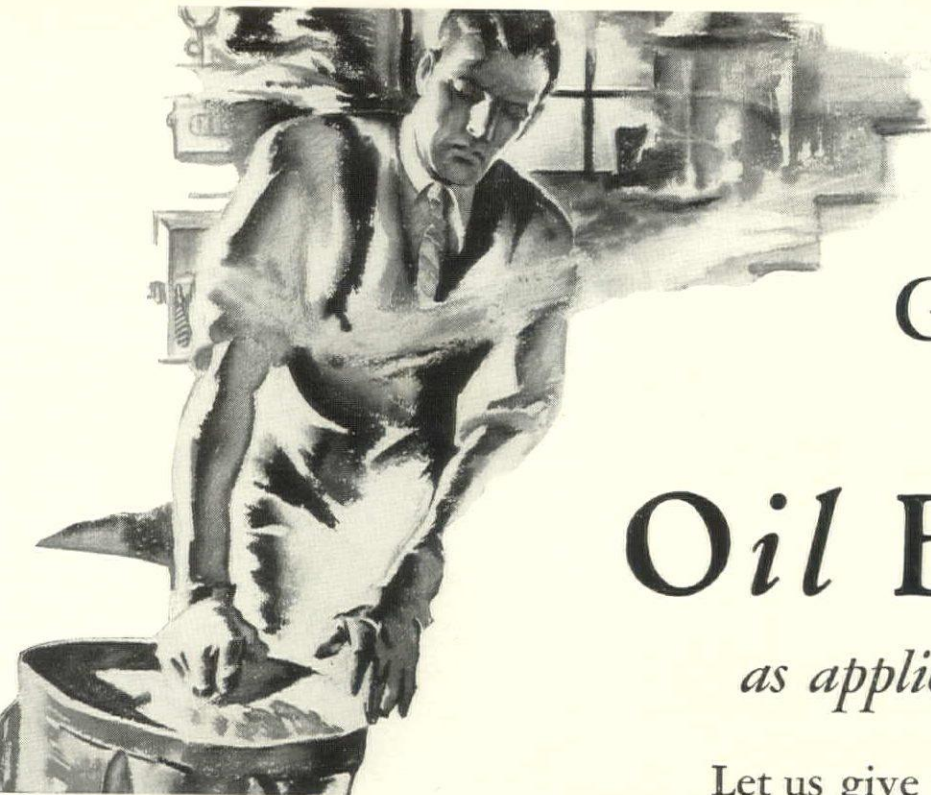
*When you stop to think of some of the weathered exterior woodwork you've seen, many questions about Pondosa Pine suggest themselves.*

# Pondosa Pine

*The Pick o' the Pines*







# Get the Facts about Oil Burning as applied to your home

Let us give you definite answers  
to these important questions

Now—at the end of one winter—make  
the most of heating comfort during the next.  
Install the Quiet May this spring. . . .  
Take advantage of our unique deferred-  
payment plan. Read the facts of the Quiet  
May:

**Quiet:** Because of its improved principle of opera-  
tion this oil burner is really quiet. The sound  
of its combustion cannot intrude into the rooms  
of your home—cannot disturb you. Ask any  
one of the thousands of enthusiastic Quiet May  
owners.

**Efficiency:** Every mechanical feature of the Quiet  
May has been tested searchingly for efficiency  
and safety. This burner is listed as standard by  
the National Board of Fire Underwriters.

**Flexibility:** The Quiet May is suitable for use  
in any type of heating system—hot air, steam,  
hot water, vapor. It burns all grades of home-  
heating fuel oils—even the cheapest. It is used  
with equal success in large and small homes.

**Simplicity:** Quiet May design and construction  
carry the promise of freedom from operating  
trouble. It is simple and sturdy—with only two  
moving parts.

**Ease of Installation:** Without annoyance to you,  
the Quiet May can be quickly and easily in-  
stalled in your present heating system, whether  
you live in city or suburb.

**Reliability:** The Quiet May is manufactured by a  
firm of unquestioned integrity and national  
standing. They are ready to stand back of the  
burner.

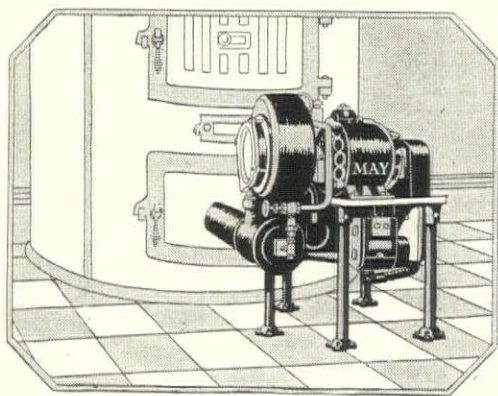
**Cost and Terms:** Naturally the cost of installing  
the Quiet May varies with locality, size of tank  
and soil conditions. Complete installations run  
from as low as \$615 up—a nominal sum when  
measured in comfort, family health, freedom  
from trouble and increase in value of your  
property. . . . Pay for it while you enjoy its  
comfort—a small down payment when it is  
installed, the balance in easy payments during  
next fall and winter.

1. Is oil burning practical with my present heating equipment?
2. What will it actually cost me to put quiet automatic oil heat in my house?
3. How long will it take to install?
4. What type burner and tank should I have for my house?
5. What terms of easy payment can I arrange?

WE REALIZE the confusion that must exist  
in your mind when you think of oil heating.  
We realize, too, that we are in a position  
to do you a real service, because of our  
size, experience and trained personnel. We  
want you to know facts about oil heat. Fill  
out the coupon at the bottom of this adver-  
tisement and mail it in to us.

Your heating problem is an engineering

Installed complete the  
Quiet May costs as little as **\$615 up** with liberal  
time payments



problem. It can be settled intelligently only  
by specialists—men trained to cope with  
such problems. Before men of this caliber  
in our organization, we will lay your require-  
ments. . . . It is only wisdom to protect  
the health and comfort of your family, as  
well as your investment, by securing such  
professional advice before you act.

Our oil heating engineers, in answering  
your questions, will take into consideration  
the unusual conditions of your home—its  
location, the material of which it is made,  
its present heating equipment. They will  
tell you, first of all, whether any oil burner  
is practical for your use. If any oil burner  
is practical, they will explain the important  
technical facts that determine oil heating  
satisfaction—safety, quiet, ease of installa-  
tion, dependability, servicing, maintenance  
of even temperature, the cost of operation.

It is altogether probable that this coupon  
points your way to permanent freedom from  
heating troubles!

**MAY OIL BURNER CORPORATION**  
Baltimore, Md.

Also Makers of the May Commercial Oil Burner

This coupon will bring you the facts about  
oil heating for your home. Send it now!

HG-4

**MAY OIL BURNER CORPORATION**  
3500 E. Biddle St., Baltimore, Maryland

Gentlemen: Please furnish me complete infor-  
mation about oil heat or any other heating method  
that would best meet the needs of my home.

1. My name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

2. My home is heated by ☐ hot air ☐ steam ☐ hot  
water ☐ vapor.

3. Type of furnace or boiler ☐ square ☐ round.

4. My house is ☐ wood ☐ stucco ☐ brick ☐ stone.

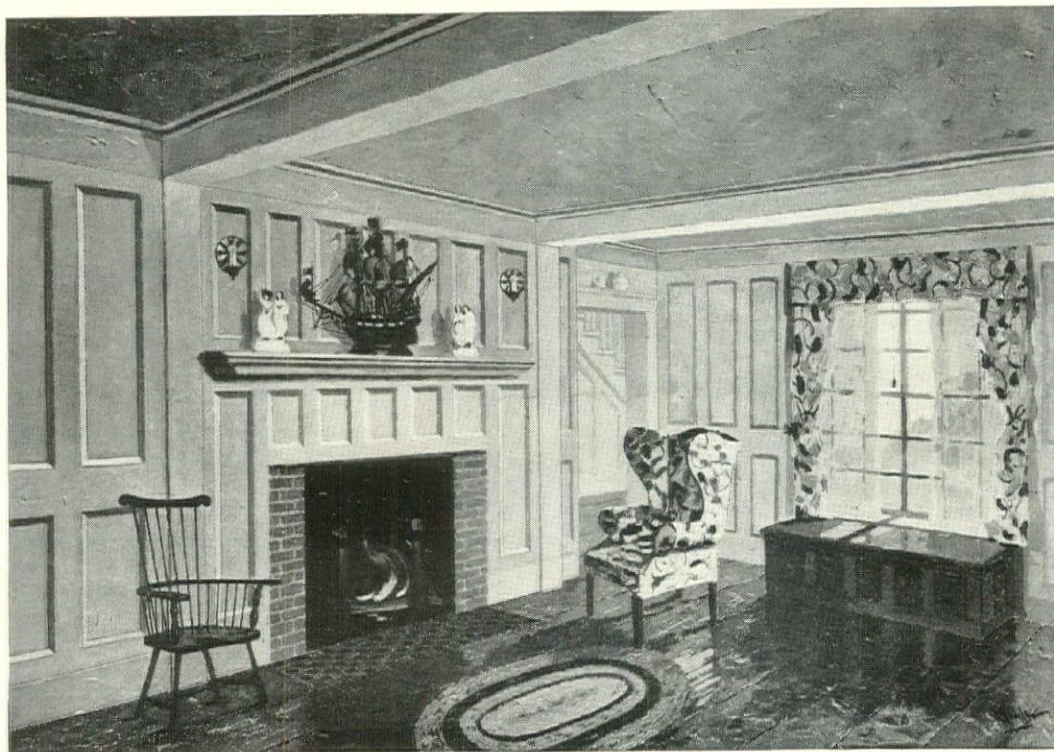
5. It is wired for electricity. ☐ Yes ☐ No.

It is my understanding that this request in no way  
obligates me.

# QUIET MAY

## AUTOMATIC OIL BURNER





## The wide clear sizes of Douglas Fir make early Colonial interiors possible

*"A tree is beautiful—but more beautiful still is a fine old timber which shelters a fireside and binds a home together for centuries"*

TO the pioneer the home was everything. He made it beautiful, hospitable, durable—of wood.

Life then lacked the diversions of today—reason, perhaps, why early Colonial interiors express the *feel* of home to a greater degree than any other period type; and reason, also, why Colonial interiors have retained their popularity throughout the centuries, and are the vogue today in home building.

Only the forests of the West Coast can supply, with their magnificent trees of Douglas Fir, so large a percentage of the clear fine-grained lumber which Colonial interiors require—the beautiful mouldings; the wide, clear panels;

the long clear ceiling beams; the fireplace mantels; and the eight or ten inch wide vertical grain flooring.

Above all, Douglas Fir is durable—the heartwood of any species is more durable than the sapwood and Douglas Fir is nearly all heartwood.

With Douglas Fir the architect can reproduce the inspired charm of early Colonial interiors in infinite variety of detail.

The cooperation of the retail lumberman has made Douglas Fir available everywhere. A copy of our booklet "Durable Douglas Fir" awaits your request. Address, West Coast Lumber Bureau, 5562 B Stuart Building, Seattle, Washington.



*A forest on the western slopes of the Cascade Mountains*

### *a forest forever*

This charmed land of the Pacific Northwest will produce an endless succession of trees. There are twenty-six million acres of timber—seven hundred billion board feet of potential lumber—now on the western slopes of the Cascade Mountains. After mature forests are harvested, countless seedlings spring up from the fertile soil—a nature-borne forest, which will produce more timber in fifty years than century-old forests in less favored regions.

Here is America's permanent lumber supply—a forest forever!

*Durable*  
**Douglas Fir**  
*America's Permanent Lumber Supply*

W20HB

BUY WEST COAST WOODS FROM YOUR RETAIL LUMBER DEALER





# Hidden in a crumpled paper

## *New wall beauty for your home*

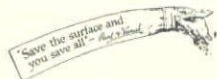
**B**EAUTY hidden in crumpled paper? Yes, it is there, and paint brings it out. Glance at the beautiful Crumpled Roll finish shown at the right. Notice the soft, feathery design—the blending of the colors—the uniqueness of the figures. Unusual—but only one of the many distinctive wall finishes that can be obtained with an all-lead paint made of Dutch Boy white-lead and Dutch Boy flatting oil.

Perhaps the greatest reason for the popularity of the Crumpled Roll finish among those desiring distinctive wall effects is the absence of a planned design. The finish has the appearance of the free-hand work of a craftsman in wall painting—a finish without repetition of a set design anywhere. And Dutch Boy white-lead is the ideal paint for producing it. This paint can be tinted to any desirable shade or tint—simply because it is *mixed and tinted on the job for the job*.

A new booklet on decorating the home shows and describes the Crumpled Roll and other unusual wall finishes. This booklet will be sent to you, together with a decorator's data form, from our Department of Decoration. Use this form if you desire our color specialists to help you select a color treatment for a particular room, or to aid you in decorating the interior of your whole house. These men can help you as they have thousands of other property-owners. Send your request for the booklet to our nearest branch, asking for "Booklet G." You incur no obligation thereby.

### NATIONAL LEAD COMPANY

New York, 111 Broadway  
 Buffalo, 116 Oak St.  
 Cincinnati, 659 Freeman Ave.  
 St. Louis, 722 Chestnut St.  
 Pittsburgh, National Lead & Oil Co., of Pa., 316 Fourth Ave.  
 Philadelphia, John T. Lewis & Bros. Co., 437 Chestnut St.  
 Boston, 800 Albany St.  
 Chicago, 900 West 18th St.  
 Cleveland, 820 West Superior Ave.  
 San Francisco, 485 California St.



This Dutch Boy is the trademark of pure white-lead, which makes an all-lead, all-purpose, all-color paint. Such a paint both protects the outside of your house from the attacks of the weather and enhances the beauty of its interior. It is employed on plaster, stucco, concrete, brick, and stone, as well as wood. Professional painters and house-owners have used and specified Dutch Boy white-lead for many years. It saves the surface. It emphasizes the beauty of the entire decorative scheme. Its durability makes it a lasting and economical investment that no property-owner should overlook.



The Crumpled Roll finish should be applied over a fairly smooth wall. The first coat of paint is applied. This is allowed to dry thoroly, and a top coat, either lighter or darker than the first one, is then put on. While the top coat is still wet, crumpled paper is firmly placed against the wall and rolled downward. This lifts some of the wet paint and allows the undercoat to show thru. Tissue paper, wrapping paper or old newspapers may be used. If newspapers are used, be sure the print on them is dry; otherwise it will come off and mar the paint job. Each kind of paper gives an entirely different design.

## DUTCH BOY WHITE ~ LEAD

for CLEANLINESS for BEAUTY for DURABILITY



# FOR STRENGTH AND PERMANENCE

**R**EINFORCING is a vital element in all types of concrete and plaster construction. To the utility and beauty of these materials, National Reinforcing adds the strength and permanence so essential to the durability of our modern structures.

National Reinforcing is electrically welded steel wire fabric (mesh), made in various sizes and styles for reinforcing concrete roads, streets, pavements, sidewalks, driveways, floors, roofs, dams, reservoirs, vaults, walls, revetments, levees and pipe, plaster walls and ceilings, stucco walls, and stucco "Overcoats" for old frame houses.

National Reinforcing is your protection against cracks and dangerous breaks in well made roads, floors, walls, ceilings and roofs. Its cost is so slight and its ultimate benefit so great as to condemn non-reinforced structures as extravagant.

Many revolutionary developments in concrete and plaster reinforcing have made National Reinforcing the standard of the world, and the National Steel Fabric Company the world's largest manufacturer of welded steel fabric.

Write for complete information on the National Method of Reinforcing.

**THE NEW AND REVOLUTIONARY METHOD OF PROTECTING PLASTER WALLS AND CEILINGS**

Easier To Apply  
Easier To Plaster  
More Economical  
Vermin Proof  
No "Dry-Outs"  
No Lath Marks  
Prevents Cracking  
Prevents Falling

INSULATION AND SOUND DEADENING  
CURRING  
ASPHALT MASTIC  
WATER-PROOF RAFT PAPER  
REINFORCING  
SCRATCH COAT  
FINISH COAT

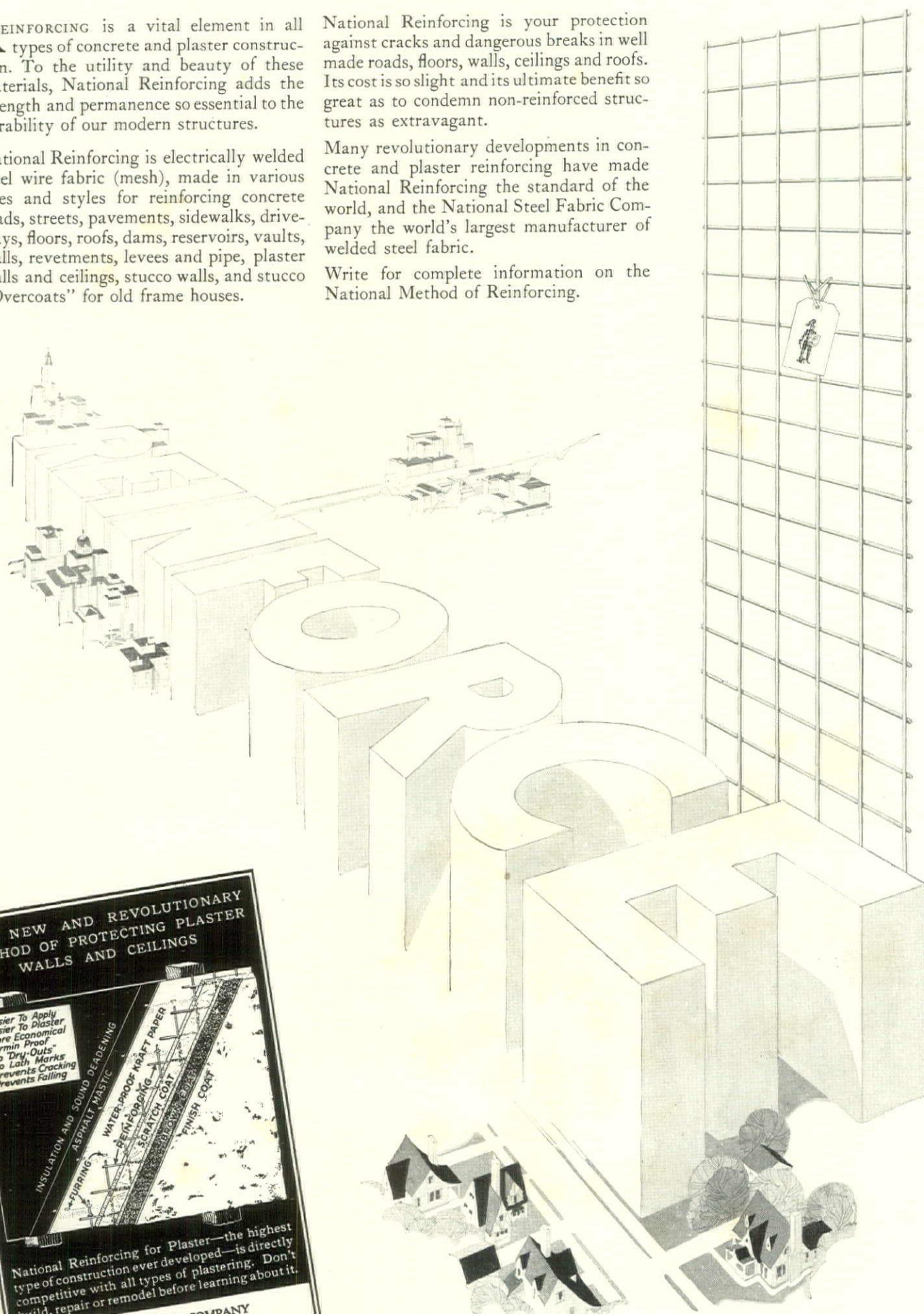
National Reinforcing for Plaster—the highest type of construction ever developed—is directly competitive with all types of plastering. Don't build, repair or remodel before learning about it.

**NATIONAL STEEL FABRIC COMPANY**  
703 Union Trust Building, Pittsburgh, Pa.  
Please send me complete details about National Reinforcing for Plaster.

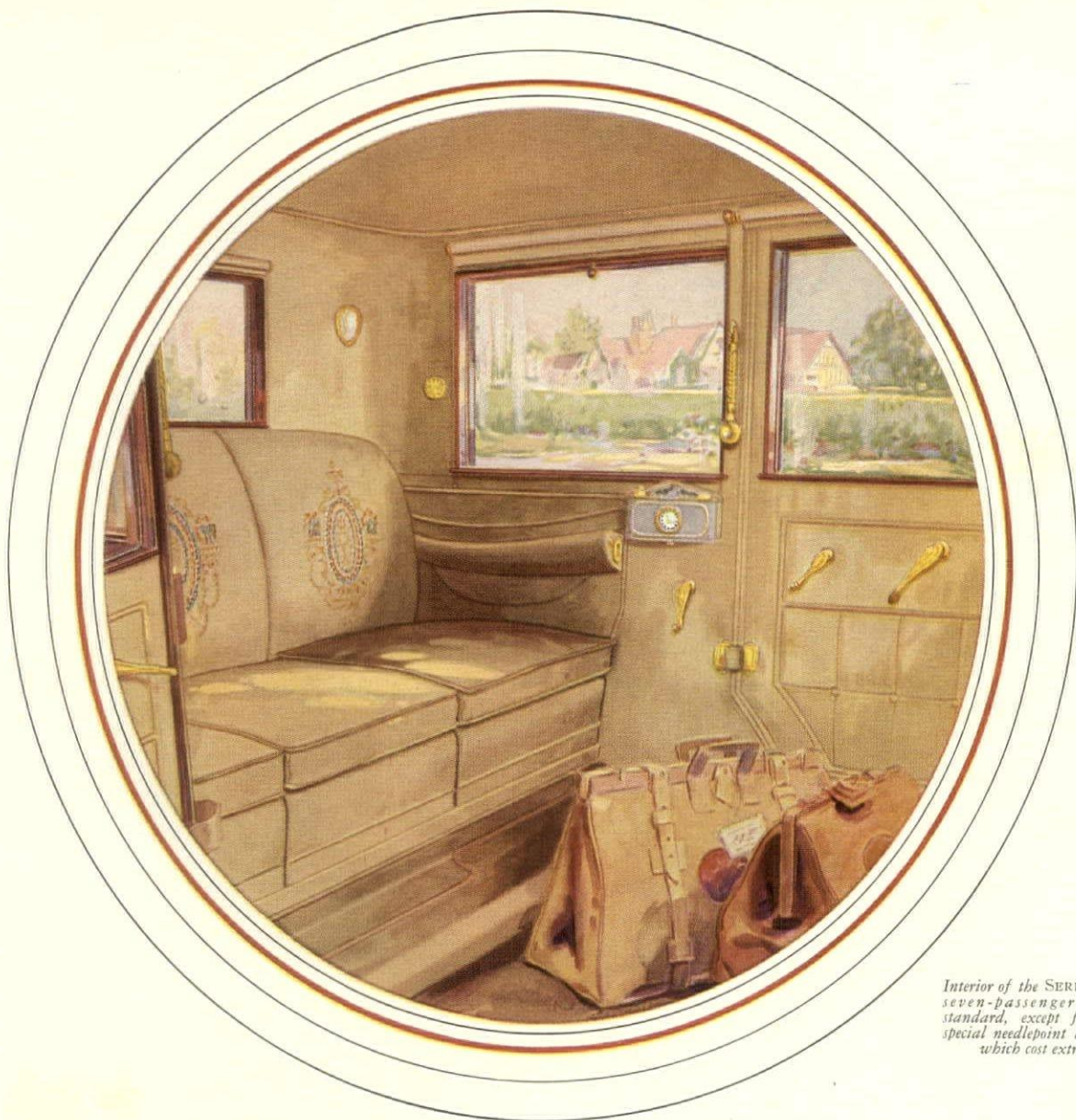
Name \_\_\_\_\_  
Address \_\_\_\_\_ State \_\_\_\_\_  
City \_\_\_\_\_

**NATIONAL STEEL FABRIC CO. SUBSIDIARY OF PITTSBURGH STEEL CO. PITTSBURGH, PA.**

OFFICES IN MANY PRINCIPAL CITIES—SEE TELEPHONE BOOKS FOR ADDRESSES  
WORLD'S LARGEST MANUFACTURER OF WELDED STEEL FABRIC







*Interior of the SERIES 36 seven-passenger sedan, standard, except for the special needlepoint designs which cost extra*

## INTERIORS · IN · THE · MANNER · OF FAMOUS · ROYAL · ROOMS

THE passenger compartments of Pierce-Arrow's new SERIES 36 enclosed bodies have the majestic appearance of rooms in Old World palaces. Impressive spaciousness—a result of the great chassis length—combines with gold-plated appointments and rich hand-tailored upholstery fabric in an effect that is truly regal. The deeply cushioned seats are luxurious lounges. Individual prefer-

{ ESPECIALLY DESIGNED  
BY PIERCE-ARROW }

ence as to upholstery texture and color is practically unrestricted. There is no limitation as to body finish or color.

### SERIES 36

138-inch wheelbase in fifteen body styles. Enclosed cars \$5875 and up

*Prices quoted are at Buffalo without addition of the government tax. Pierce-Arrow four-wheel brakes and Houdaille shock absorbers are standard on both chassis. B. K. Booster Brake unit standard on SERIES 36. Write for catalog.*

### SERIES 80

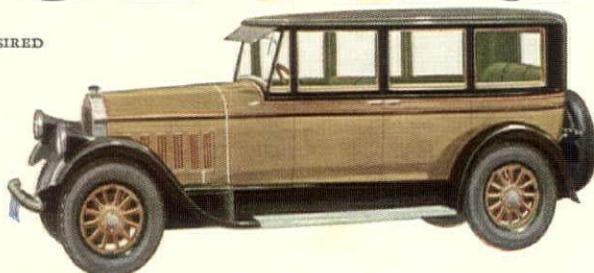
130-inch wheelbase in thirteen body styles and 26 color options \$2895 and up

The chassis—powered by the famous 100-horsepower Pierce-Arrow dual-valve six-cylinder engine—is Pierce-Arrow engineering at its best. You secure virtually a made-to-order car for a pleasingly moderate expenditure, due to the minimum prices at which these new and finer Pierce-Arrows are being sold. The Pierce-Arrow Motor Car Company, Buffalo, N. Y. , , , , ,

# PIERCE-ARROW

SERIES 36 SEVEN PASSENGER SEDAN IN ANY DESIRED

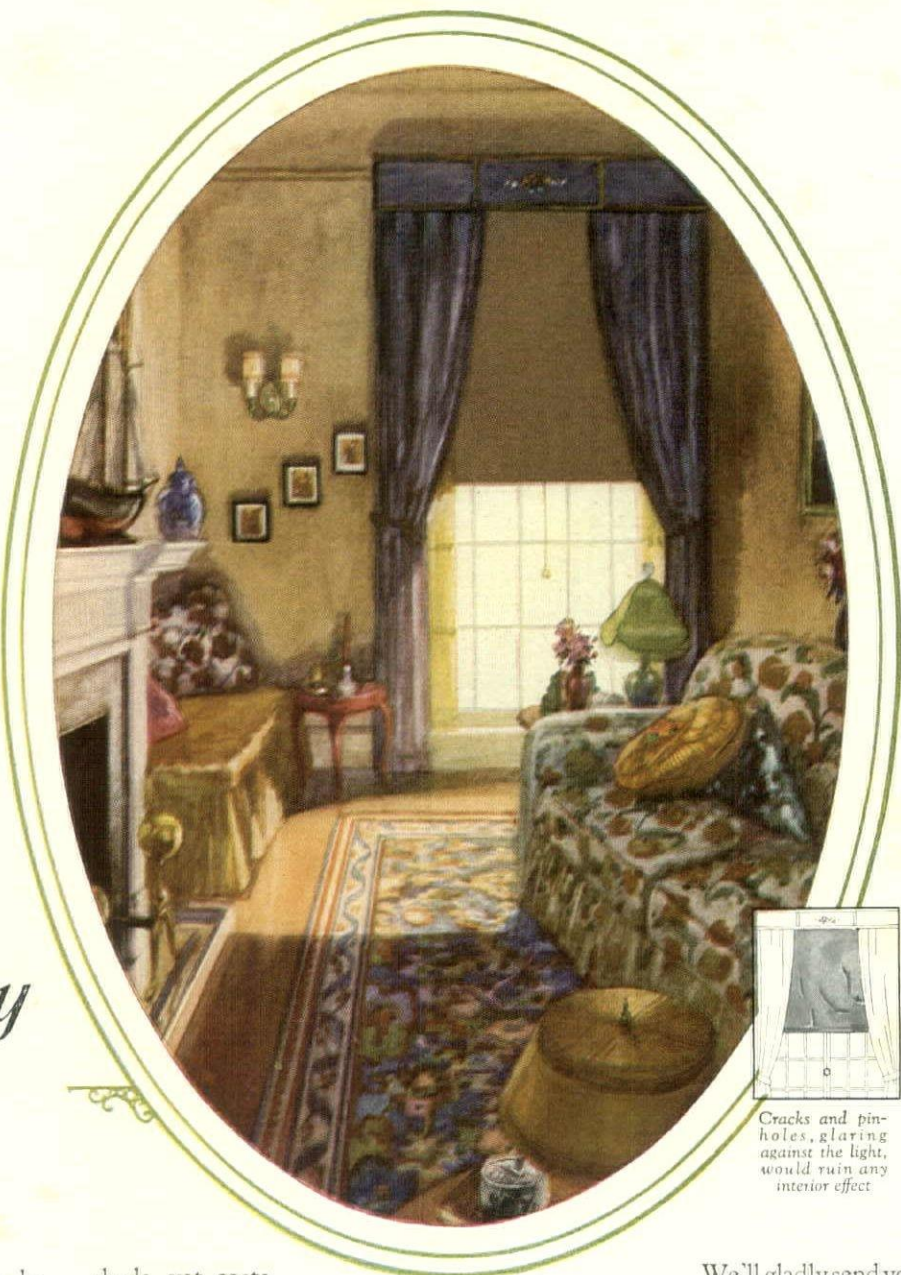
BODY COLOR IS \$5875 AT BUFFALO



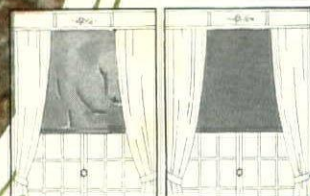




Scratch a piece of ordinary window shade material lightly. Tiny particles of chalk or clay "filling" fall out. BRENLIN has no filling. It outwears several ordinary shades.



# *Lasting beauty where the Light comes in*



Cracks and pinholes, glaring against the light, would ruin any interior effect. Guard against this danger. Brenlin keeps its beauty through years of service.

**Y**OUR WINDOWS—first to be seen by all who enter! There, say decorators, you should plan most carefully—where the light comes in.

Ordinary shades will not do, of course. Too soon, their chalk or clay "filling" drops out, leaving cracks and pinholes.

An inferior roller, too, is always liable to jam tight or whirl the shade the full length of the window.

You can overcome all these defects with window shades of Brenlin mounted on Breneman Rollers.

*Enduring beauty  
for a few cents more*

Strong and flexible—much like tightly-woven linen—Brenlin needs no filling to make it hang straight and smooth. Rain will not discolor it, and its beautiful tints resist fading in the sun. Brenlin wears much longer than the ordinary

shade, yet costs only a few cents more.

The name Brenlin is embossed or perforated on the edge of every Brenlin shade. *Be sure it's Brenlin when you buy.*

And be sure your shades are mounted on genuine Breneman Rollers. These shade rollers are made unusually efficient and satisfactory by means of a highly perfected spring mechanism. Look for the name "Breneman" on the label.

## *"Brenlin Stripes"*

—give wholly new artistic effects. Made of genuine Brenlin, with handsome stripes self-woven right in the material. Many distinctive colors to choose from.

*Send for free samples*

See for yourself the actual colors of Brenlin—feel its firm, linen-like texture.

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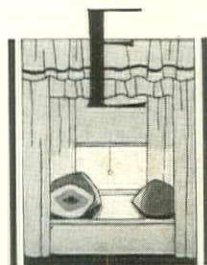
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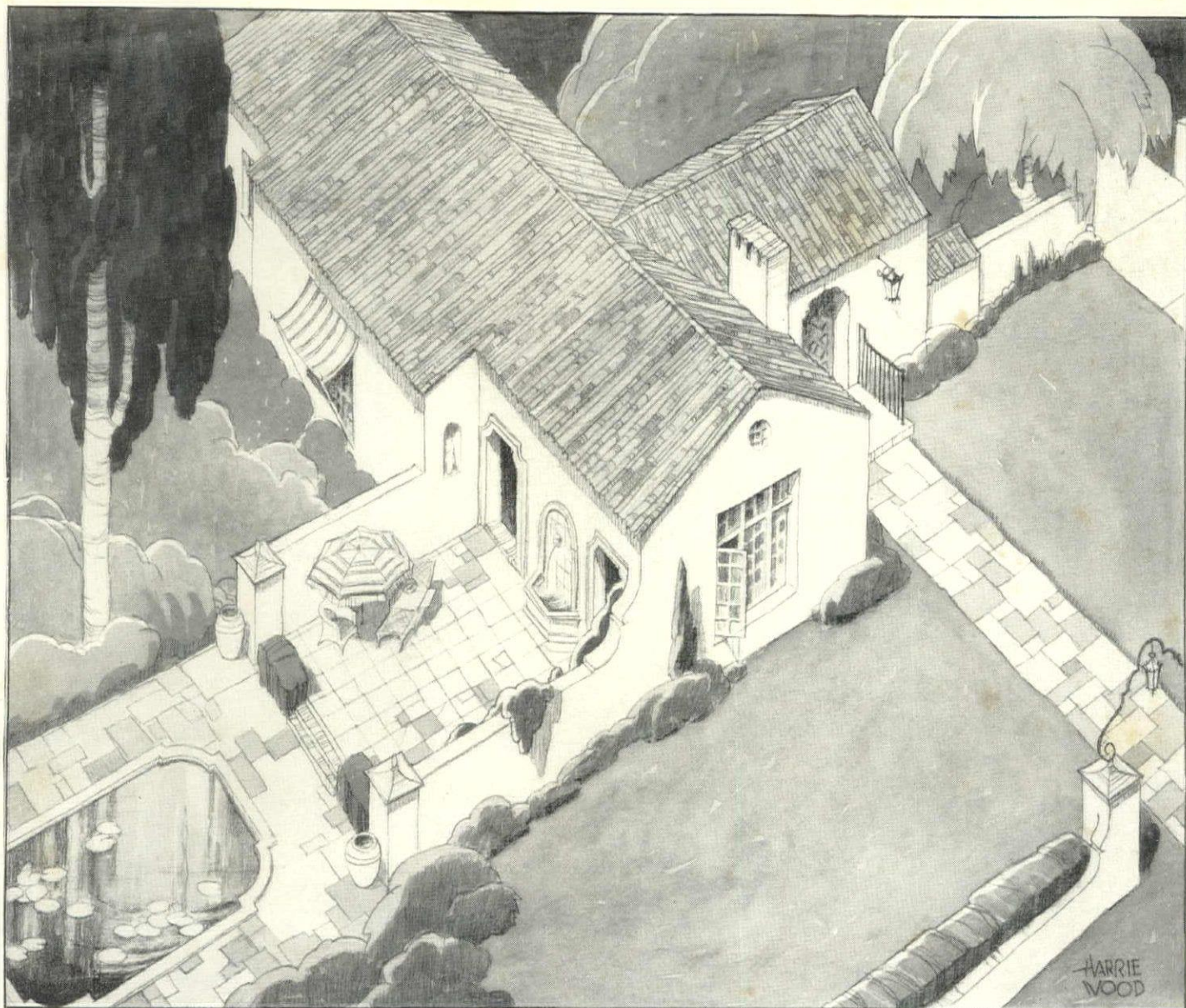
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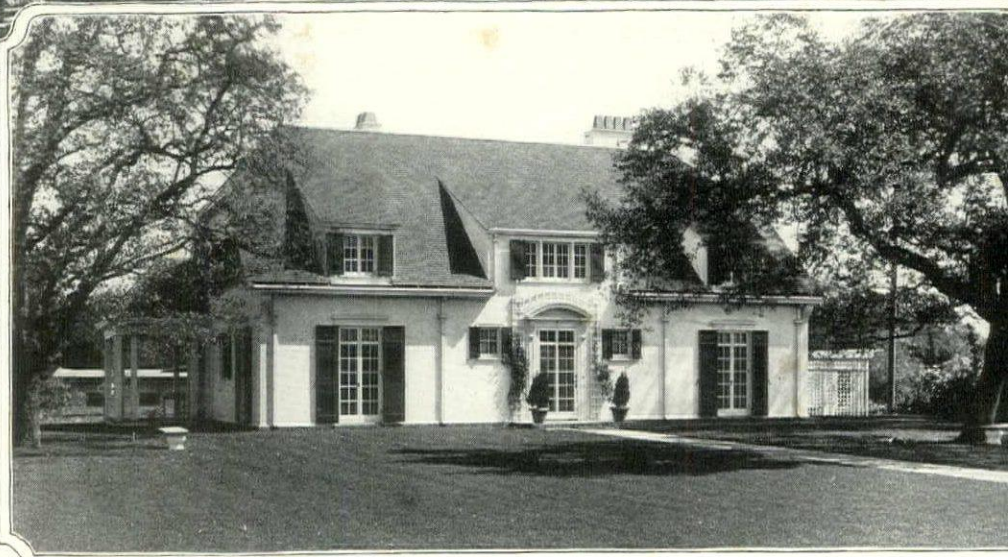
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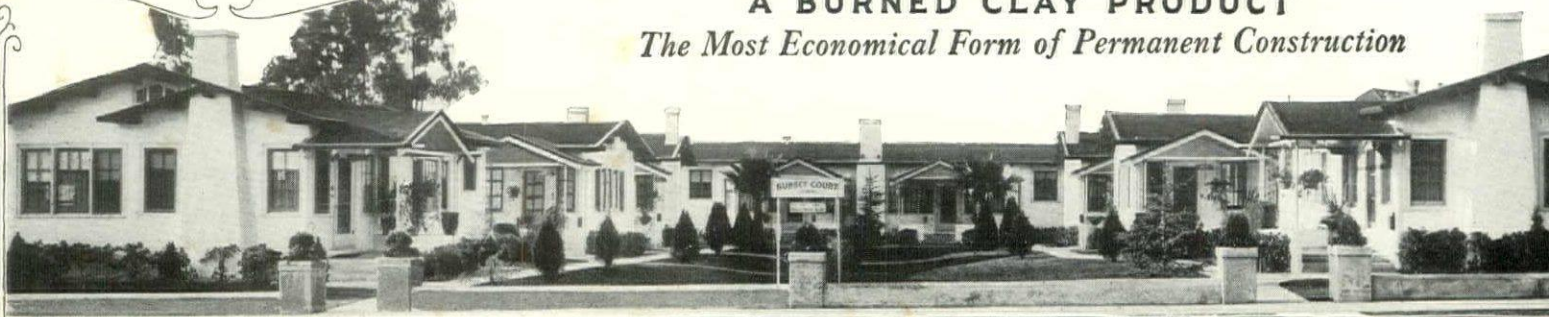
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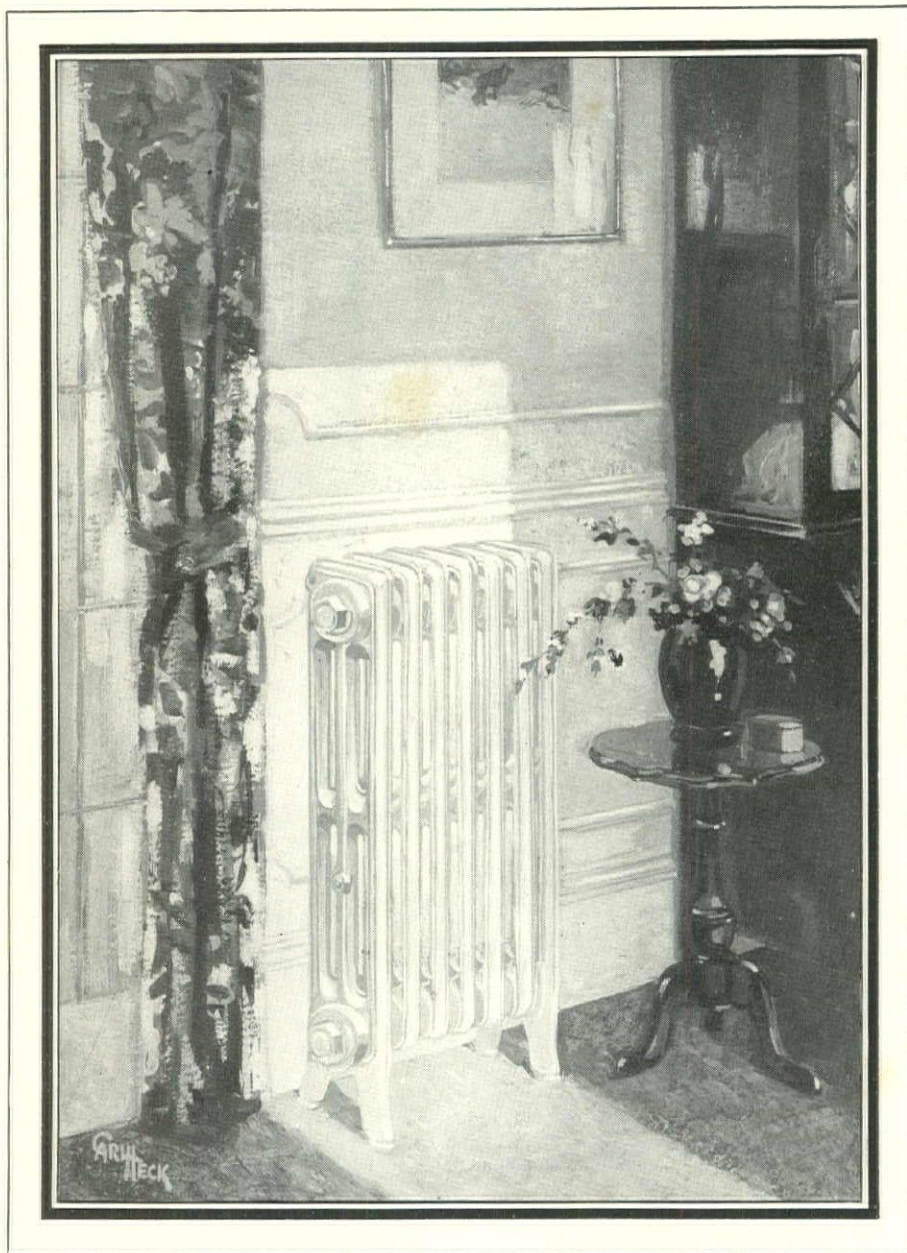
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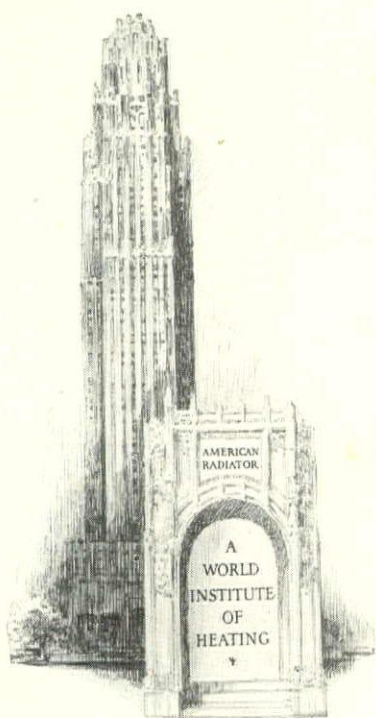
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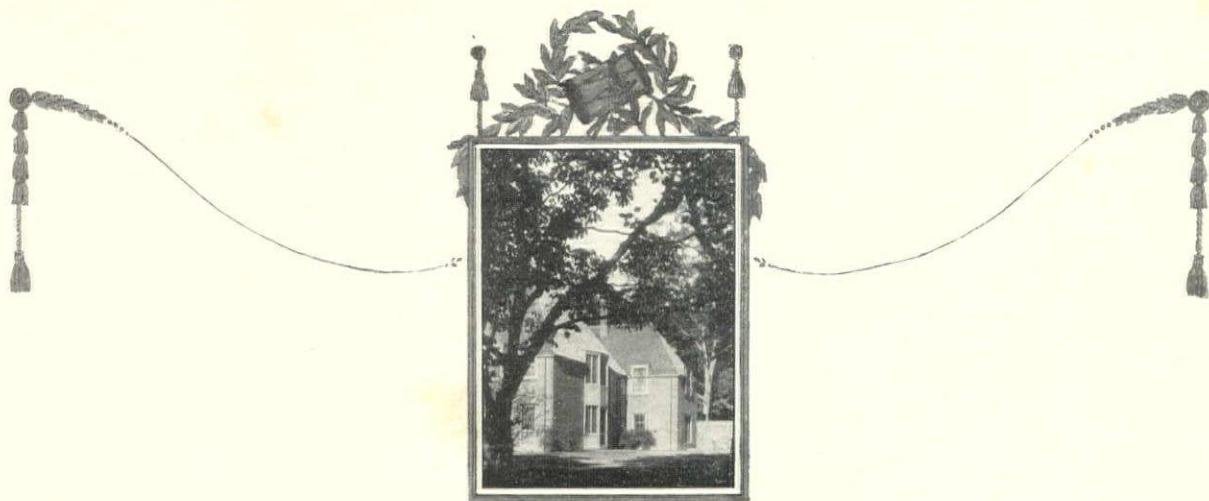


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# HOUSE & GARDEN

SOME of these days, when the time hangs heavy on his hands and he craves new theories to conquer, one of those inexplicable souls who love to prove and prophesy the world's fate by means of statistics will turn his attention to houses, furniture or gardens. With charts and graphs and a worried expression he will go into the silences of his forecasting shop, to emerge months later with strange proclamations. We will learn from him, perhaps, that the cliff-dwelling habits of the ancient Aztecs clearly indicate that the year 3,000 will find the entire western world discarding the use of steam heat; that all furniture will be built-in after the close of the present century, because the mission style is now *de trop*; or that the seventeen-year recurrence of the locust infallibly proves the unpopularity of Artichokes in 1955.

Now, it is our notion that this periodic cycle theory upon which such prognostications are based may be all right for wars and comets' courses and possibly even for the weather, but that it has no application to the way Man lives or the things he lives with. It is so much more pleasant to believe that variations in essentially human things like architecture and furniture and tastes in gardening are merely the results of the intensely human desire for changes. That the popularity of certain styles in them sometimes shows a tendency to recurrence fails to disprove this belief; rather does the fact strengthen the contention, for who does not like to live more and more in the past as he grows older? If that be characteristic of the individual, why not also of the race?

We are witnessing now a decided

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reversion of interest to the Federal Era in interior decoration—to that period when the simplicity of the Early American began to give way to altered conditions of life and trade. Material matters in the young republic were shifting, and a new complexion came to many things. Across the intervening three-quarters of a century or so we can look back now and, in that act, prove again that history can repeat itself even in people's preferences.

How long the Federal trend may last is not to be foretold—statistics certainly could prove nothing here. The vogue of the Colonial is passing after years of leadership; the Spanish and Italian have had their day. Each in turn has served a purpose, gratified for long or short periods the American love of change. Their waxings and wanings have left us richer by the extent of their contributions to our progress toward a truly national style.

A puzzling subject, these changes of fashion in the physical things of home. Complex, too, and strangely subtle. Their beginnings are secret, induced by no apparent cause. Keeping step with them calls for an ear held close to the ground which signals their approach.

It is one of House & Garden's provinces to watch such tendencies as these, to report and interpret and evaluate them at their very outset. As the women's fashion magazines aid their readers to keep abreast of the clothing question, so does House & Garden furnish the latest words in architecture, decoration and gardening. Its real service is only beginning when you ask the news-dealer for a copy and hand him your thirty-five cents.

VOLUME LI

NUMBER FOUR

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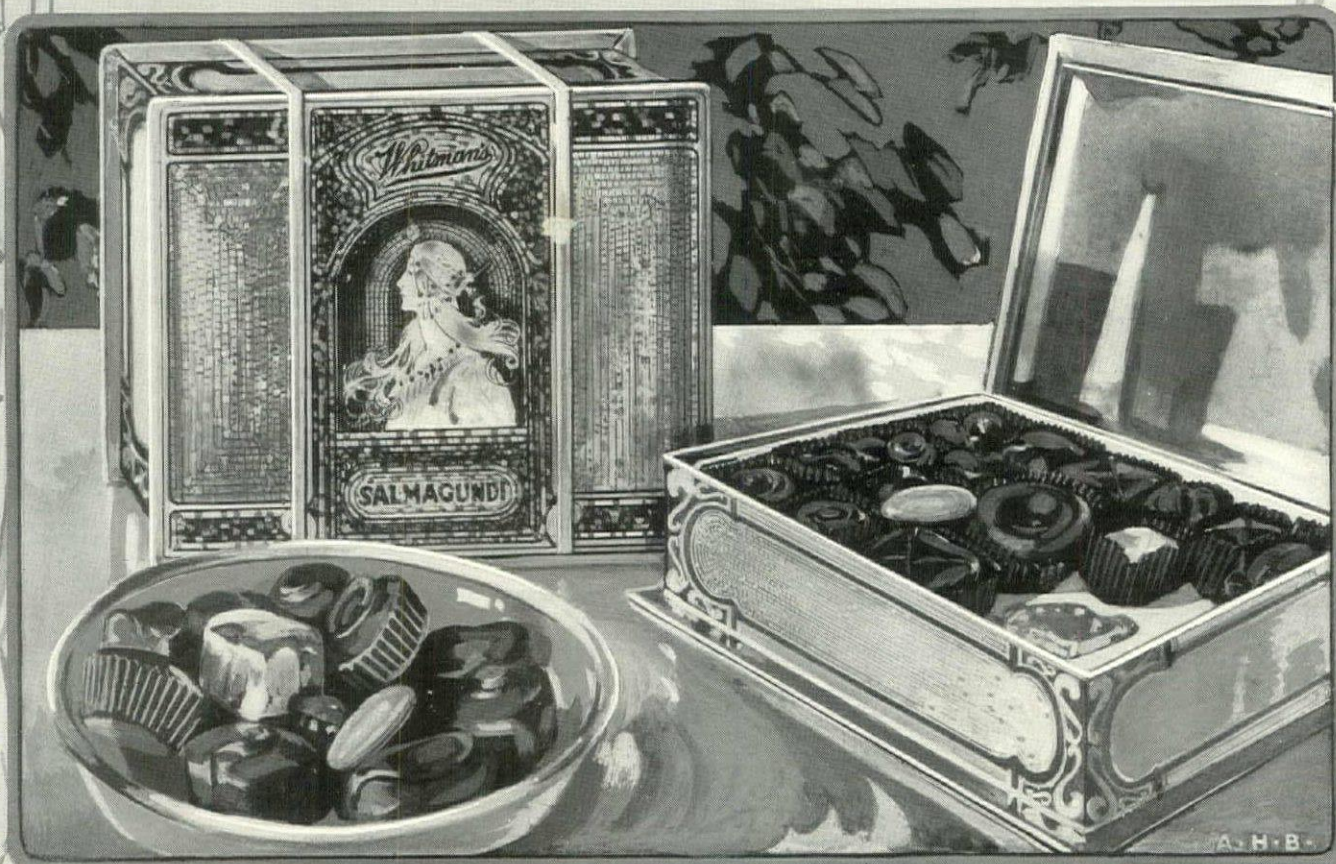
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THE making of House & Garden is a constant process of looking ahead—very specifically as regards the next two or three issues, and more speculatively where their successors are concerned. Thus, in February we were working in terms of the April number which is now in your hands, and long before you read this we will be busy as bees with the May issue.

The keynote of May is summer furnishing, and there will be featured timely curtains, colored linens and damasks, and other fabrics especially appropriate for the house in hot weather. Seasonal, too, are the articles on log cabins, remodeled barns and camp kitchens, to say nothing of the garden features—collecting wild plants, rock gardens, shrubs, arranging potted plants effectively, and an assemblage of garden photographs. The list of contributors includes names long familiar to House & Garden readers: Mr. and Mrs. G. Glen Gould, Gardner Teall, Louise Beebe Wilder, Herbert Durand, Ernest H. Wilson, J. Horace McFarland and H. Stuart Orloff.



PREPARING a garden club program to cover the whole year's meetings is sometimes a rather puzzling task, for outside lecturers are not always easy to obtain, and too many talks by club members are not good for the soul of the organization. To counteract these tendencies there is needed the stimulating spice of variety.

Why not, for example, enliven a summer meeting with a surprise questionnaire which propounds three or four explicit questions of garden lore, and have the members answer them orally? One club that we know of tried this with marked success and aroused a spirit of decidedly wholesome competition.

Another idea, perhaps best adapted to fall or winter meetings, would provide selected readings from the works of prominent garden authors. Popular plant families should be chosen for this—Lilies, Dahlias, Iris, Roses and the like—only on each meeting. An opportunity, this, for a member with a flair for exploring libraries to do some compiling that will be of real value.



THE cause of better architecture more widely appreciated sustained a distinct loss in the passing of John Wallace Gillies late in January. He died of pneumonia at his Long Island home after an illness of only a week, at the age of forty-three.

For many years Mr. Gillies' architectural photographs have been a prominent feature of House & Garden. He brought to his work an appreciation of design and a rare faculty for the selection of artistic compositions which gave to his pictures a remarkable effectiveness. Coupled with these qualities was a technical skill which caught the most minute detail of his subject in its proper relative importance. As a result his photographs were of inestimable value alike to architect and layman. It will be long indeed before his place can be taken by another.

REPORTS from many sections of the country indicate that a great increase of interest in rock gardening has followed upon the series of lectures which M. Henri Correvon, the eminent Swiss authority on Alpine plants, delivered a year ago. Even California, which at first blush might seem too nearly a tropical region to be adapted to this type of horticultural work, has joined the procession.

There are perfectly good and sufficient reasons for this situation. Our distinguished visitor from overseas presented his case delightfully, and before capacity houses. That had its influence, and a powerful one it was. But it may well be that an equally important factor lies in the charm of the plants themselves, for the true Alpine remarkably combines beauty and refreshing novelty. Its appeal is blended of minuteness and sturdy strength, of a prodigality of showy blossoms and a love of exposure that seem strange companions. Once known, the lure of rock plants is not to be escaped, for these small jewels possess a strange power to impress their personalities upon us.

It is gratifying to know that American gardeners are turning to the rockery with a more intelligent interest than ever before.



THE month of April is scheduled to bring to New York an event that promises to interest all lovers of flowers, when the local chapter of the American Society of Landscape Architects holds its fourth annual exhibition of garden photographs at the Arden Gallery. The work of some of the finest landscapers in the country will be represented, and the exhibit as a whole can be counted upon to furnish plenty of practical object lessons as well as pictorial quality.

It is to be hoped that the time will come when displays of this sort will be seen in more of our large cities. They would help immensely in bringing about a better public understanding of an art which is of steadily increasing importance.



OLD DOC LEMMON SAYS—"I dunno how it is with other folks, but to me spring wouldn't be half as welcome if she didn't bring back a lot o' things that I've knowed an' liked for so many years that they're mighty near a part o' me. Whut I mean is, ordinary leetle things like flowers an' birds an' whutnot, some of 'em of no account only to somebuddy with country blood in his veins.

"I'd feel sort o' lonesome, for instance, if the fust real warm spell didn't bring out them two green frogs in my spring-house. They're old friends, ye see; I calc'late that they, or two others just like 'em, hev been around ever since we started coolin' the milk there overnight—an' mebbe sometimes pourin' just a snitch o' water into the cans to fill 'em right up!—an' that's a

long while. Tame, they are, so ye can even tickle their backs with yer finger without their leppin' off the damp stones into the water.

"An' then, they's the Marsh Marigolds fillin' the woods swamp with yaller; an' the white stars o' the Bloodroot sprinkled along the roadside over Cooley's Mounting; an' the pale green mist that creeps over the Apple orchard 'long toward the end of April. Ev'ry year them things come back in the same old way, no matter whut the winter's been, an' ye feel like goin' out an' talkin' to 'em same as if they was yer own kin.

"But most of all I'm glad to see the phoebe-bird that builds her nest under my piazza ev'ry spring. She an' her mate come up from the South in the night, I reckon, 'cause the fust I know of 'em is when I go out some mornin' an' there they be on the fence by the barn, teeterin' their tails an' lookin' mighty perky. 'Hello, how be ye?' I says to 'em. An' by jing, it seems like they understood, the way they answers right back: 'Fee-bé, fee-bé!'"



IT IS our notion that a garden club should primarily promote better plantings in the community which it serves. That its ends are only half served if it fails to provide its members with abundant practical information that they can apply to their own acres.

Now, there are degrees of practicality in garden talks. A speaker can be so minutely utilitarian as to verge closely upon boredom, or so general that his words have small value to a lay audience. Between these extremes lies the ideal, the human, understanding presentation of fundamentals in horticulture—soils, planting, care. It is well to enthuse over the beauty of flowers, for the production of that loveliness is the real end and aim; but the wise chairman of a program committee knows that perfect appreciation of the result above ground can be built only upon familiarity with the fundamentals that lie below the surface.



IT WAS our privilege recently to examine a collection of photographs wherein the architectural details of the French Norman farmhouse were portrayed with remarkable effectiveness. Old slate roofs so innately lovely that they seemed as artful as a fine tapestry, odd dormers whose grace a modern architect would strive for weeks to attain, cornices, eaves and wall patterns as harmonious as they are individual—the list is varied and vastly interesting. One could study the prints many times and still be able to find some new feature.

Details such as this collection affords offer a fertile field for study by those who see in the French farm cottage a style that can be well adapted to American life. They are the features that give finish and atmosphere to a design without conflicting with any of the conditions which transplanted architecture frequently encounters. Their incorporation would give the discerning owner a keener satisfaction in his abode and add much to the visual worth of his community.





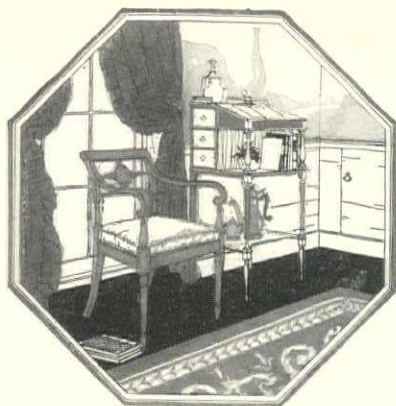
Duryea

## ARCHITECTURE IN DECORATION

*The outstanding feature of the dining room in the residence of Alfred E. Hamill, Lake Forest, Ill., is the architectural treatment of the background. Flanking the fireplace are gray marble pilasters with capitals in royal blue. The walls are egg-shell white plaster and the doors blue with gray and white moldings.*

*David Adler and Robert Work, architects*





# MAKING THE DINING ROOM MORE LIVABLE

*Being a Plea For a More Informal Type of Decoration to Create An Atmosphere of Leisure and Comfortable Living*

FRANCIS H. LENYON

THE majority of thinking Englishmen who have lived any length of time in America marvel at what there is to learn here. The architectural and engineering achievements alone are something to cause wonder and amazement, and the general method and volume of business are bewildering. On the other hand, a great number of Americans who have visited much in England also see something to admire. Especially do they seem to appreciate and desire to bring back to their native land something of the intangible and subtle atmosphere of leisure and comfortable living typical of so many English interiors. It has been remarked that in no one place is the sense of leisure more marked than in the English dining room. The English family considers this interior one of its living rooms, and attaches more importance to its comfort than to that of a reception room, which is only used in passing and not lived in to the extent of the dining room.

One should really live in the dining room and not merely partake of food there for so many minutes at regular intervals each day. There is surely no reason why all repose should be absent from the ceremony of lunching and dining. The mad rush of servants working on a railroad type of schedule is uncomfortable and regrettable from the fact that it tends towards irritation and indigestion. It is not so

much the detail of the food and drink that is so different in the two countries as it is the method of expression, or the halo of atmosphere in all the ceremonies associated with the dining room.

One often wonders why a dining room is laid out in the mathematical manner characteristic of so many houses. Enough formality is shown in the general working arrangement of this type of interior, in the stiff and set examples of specified furni-

ture such as center table and chairs and sideboard, without prolonging the agony in the decorative treatment of the room. In reality, the decoration and furnishing of a dining room provide an opportunity of introducing much variety if we are only courageous enough to forget habit and convention and consider charm and comfort.

Beginning with the matter of wall treatment, the mantel and overmantel in this room may be treated in much the same manner as the living room. Select, for instance, a mantel having merit instead of the usual plain, undistinguished frame wrongly thought to be necessary to dignity. Rather let it be something giving out domesticated friendliness. Cabinets for fine china, with or without glazed doors, or cupboards built-in with the paneling are another way of adding charm and informality to the decorative scheme. Large ornamental paintings, in all their interesting variety, recesses cut into the walls spacious enough for large vases of flowers, and mirrors used in panel effect add further interest to the background.

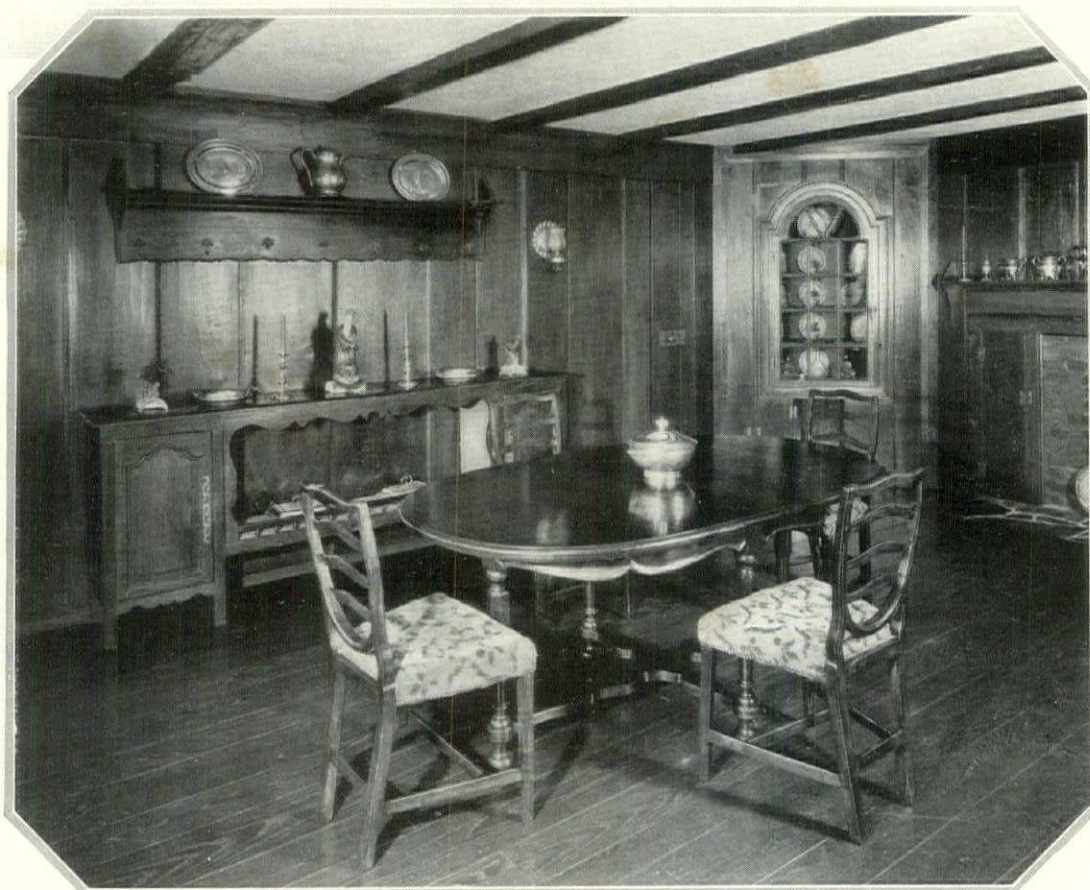
However, it is in the selection of furniture that one may achieve the greatest improvement upon the (Continued on page 154)



Duryea

*Toile paper creates an informal background in the dining room of Mrs. Robert A. Scott. Curtains of green taffeta with yellow ball fringe. Diane Tate & Marian Hall, decorators*





Howitt

*In the residence of Myron A. Wick, Cleveland, O., is a charming, informal dining room notable for its fine examples of French provincial and early American furniture. The seats on the American chairs are done in old blue and white needle-work. Mrs. Torrence, decorator*

*Pine paneled walls afford a rich background for the melior furniture, the pewter lighting fixtures and the collection of antique china, silver and pewter. The hangings at the wide bay window are old chintz patterned in a chinoiserie design in blue and wood tones*





Duryea

*This distinguished dining room, with its paneled background enriched with flower panels painted in the Chinese manner, its Adam chairs and its Ushak rug in cream, henna and black, is in the Chicago residence of C. M. Kittle. Miss Gheen, Inc., Chicago, decorators*



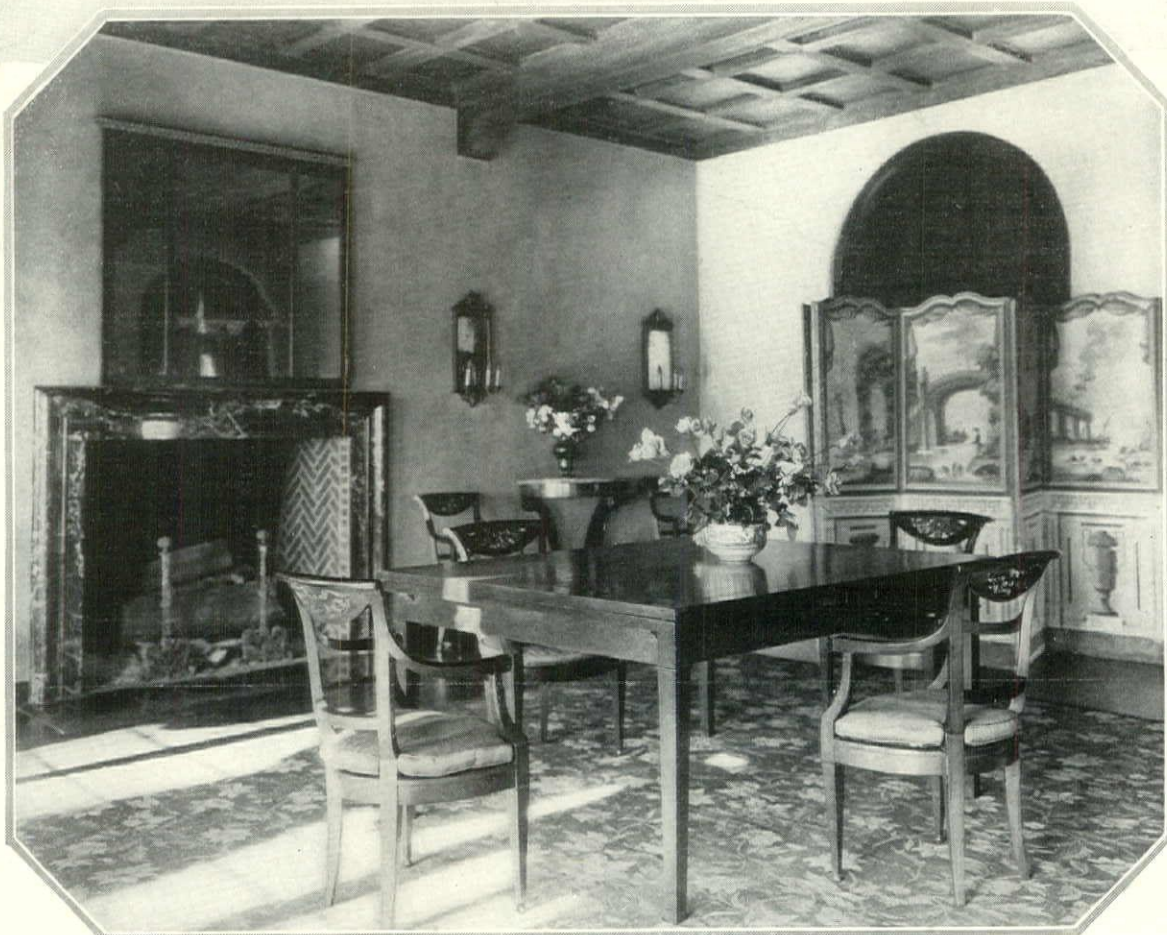
*The picture at the right suggests an interesting side wall group for a Georgian dining room. The paneled walls are painted pale green as a background for the fine examples of original Sheraton furniture which are used in the room. Lenygon & Morant were the decorators*

Henningsen





*Italian Directoire furniture lends distinction to this dining room. It is walnut with ornamentations in gold. The gold note is repeated in brocade hangings. The home of Mrs. J. M. Schmidlapp, Cincinnati, Ohio*



*Effective against the plaster walls are the painted canvas screen, the rug in faded prune, gold and mauve, and the red and gold striped chair seats. Diane Tate & Marian Hall were the decorators*





Hewitt

## SURROUNDED BY CHATEAUX

*With its impressive background painted in tempera and depicting famous French chateaux, this Directoire dining room is an engaging example of 18th Century decoration. The black painted chairs are covered in Empire green damask. In the New York residence of William Beard. Thedlow, Inc., decorators*



## W I L D C U L T I V A T O R S

*If Children Seem to Lack an Interest in the Garden It Is Because**Our Attitude Prevents Their Understanding It*

AS a little boy I used to wander in the garden of a friend of the family. It was the very prettiest of Southern gardens which, in the softness of its color, the quaint arrangement of its design, quite belied the hard preciseness of its owner's manner. I remember how, as I passed up the lawn toward the house, circling round the center beds of flowers, I used to pick up the Magnolia leaves, waxen and fragrant, and draw pictures upon them which stained into view like indelible ink under heat; I used to flick the Rose petals between my fingers, and smack the large ones with my lips. There were two shrub bushes near the porch steps, one bearing blossoms brown and tangled like spider legs; the other bore miniature bananas. There was a great joy in crushing these shrubs in the corner of one's pocket handkerchief. So far so good in the garden.

But inside the door was the friend of the family, impediment to juvenile love of flowers. Had I trodden down the lawn? Had I scattered the gravel from the path? Had I put any leaf in my mouth? Bespecked eyes shot through me at the last question. Surely I had heard of the child who had died because of a mite of a bug on a Rose leaf that had bitten his lip, and it had swelled, and *swelled*, and SWELLED until . . .

This formidable person had a sister who was the direct antithesis. Coming down the dark hall of the Southern house, she was like a white-faced nun; she had the patient, characterless eye of Jane Taylor's pretty cow; she possessed the smile of St. Cecelia. She was insistent that I eat *all* my rice, otherwise when I was a man my moustache wouldn't grow! But she was generous with Violets. In the late March days she would watch the children from the library window, squatting among the purple patches of bloom, and she would give gingerbread to the one of us who would pick the most without snapping the stems or crushing the petals. And she would show us how to put them in scooped-out potatoes, so that the moisture would keep them fresh and fragrant if we cared to send them through the mails.

WE know little about a child's rights in a garden, how to interest them in growing things. They are under suspicion if we see them with a spade near a flower bed; we shout at them if they touch the watering pot; we thunder for them to keep away from the sprinkler; we order them not to pick anything, not to touch anything, but merely to look. Such prescriptions are awesome. And so flowers and children are more strangers than friends.

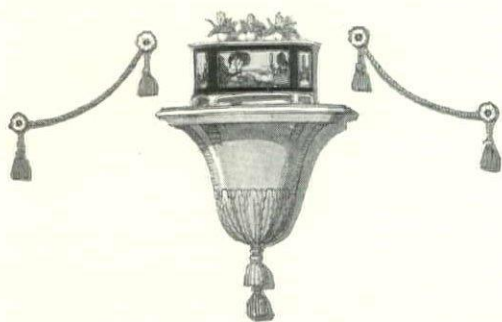
Dear Mrs. Gatty of old, who used to walk through her garden, hand in hand with a child, telling in moral terms of God's goodness in creating all living things: it is a pretty picture of pietistic fervor. But what of the child? At least it got the perfume of the blossoms and that was good; it saw the color and different shapes of the flowers and that was interesting; it followed with furtive eye the honey bees as they dipped into golden chalices, and that

was exciting; stolen pleasures these. I can see the hand not held by Mrs. Gatty, brushing lightly the Roses as they went along; a tiny finger dipped into the bird bath; active impulses that are natural.

One might as well preach to Roses as to children in a garden. I know there are educators who believe that the young should be turned quickly into little agriculturists; that they should have lessons in the pedagogy of the spade; that bending over to pluck a Violet should be done in the most approved style of muscular ease and grace. They would smile with the benignity of something great accomplished if a child should ask what the difference was between a callus and a calyx, between a panicle and a peduncle. To the educator it is a matter of "How doth the little busy bee" and not a matter of the hum of gossamer wings; to the educator, work in a garden is a matter of dignity of labor, not a joy such as can be found only in a garden.

ISHIVER over the possibility of youthful tongues asking if they may pick some *Lonicera halliana* instead of Honeysuckle which clusters about a bush or arbor or post. One of the sure ways of making children hate gardens is to over-instruct them in the active mystery from seed to blossom. Some of us may never have the opportunity of planting, of mapping out seasons in a garden plot. But all of us have opportunities of walking through other people's gardens, and then we must have the capacity to enjoy. If a child lingers over a running Bean, it is largely because of the wonder that it runs. If a seed attracts the child's attention, this is because its wings suggest aeroplanes. The Tiger Lily, the Dandelion, the Ox-eyed Daisy, the Dogwood, the Pussywillow are the kinds of plants one would expect Oliver Herford to draw—domestic pets of the garden. The merest lisper knows them, and any scientific name of them would be deadening. One almost resents the botanist's invention of such a word as *Chrysanthemum* for so beautiful a mass of petals. In a garden children look curiously at Canterbury Bells, expecting them to ring. The Baby's Breath is just a little baffling because there is no baby evident and no breath. The Candytuft is disappointing because it really can't be eaten. The Lady's Slipper has just a bit of the adventure of Cinderella about it. Thus, children square the garden with their experience.

THE truth of the matter is that there is more philosophy in a flower garden than we grown-ups can explain in simple language. And so, not being able satisfactorily to tell its mystery, we set out to explain the physical labor and scientific preparation in creating things. All children like to dig; in my country house there is a perfect set of garden tools in miniature. They like to put seeds in the ground and cover them up with earth. But one can't expect children to wait patiently for growth. On the morrow they plead to remove the earth so as to see what has happened. If they wait

*(Continued on page 150)*



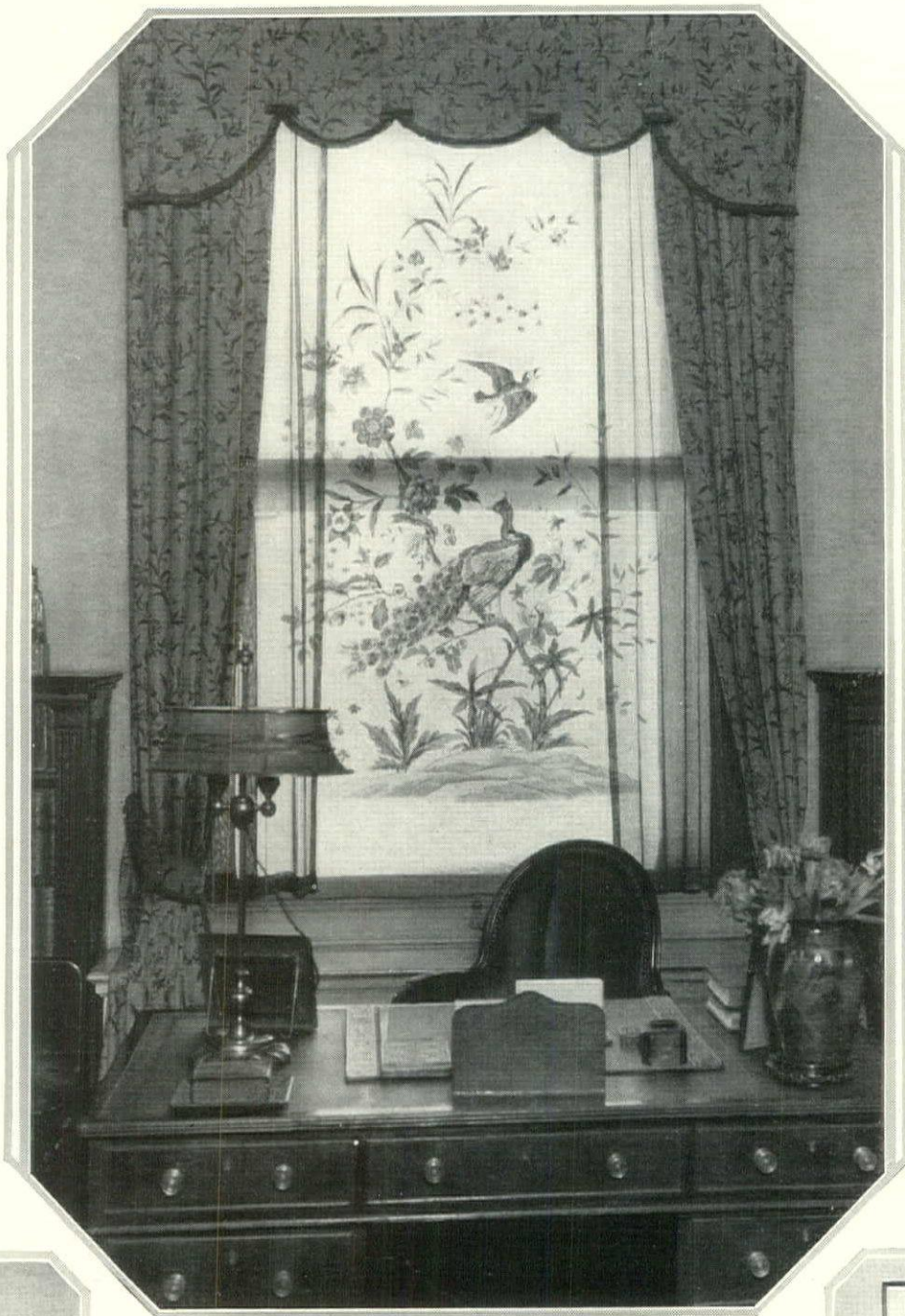


Clark

## REFLECTING OLD SPAIN

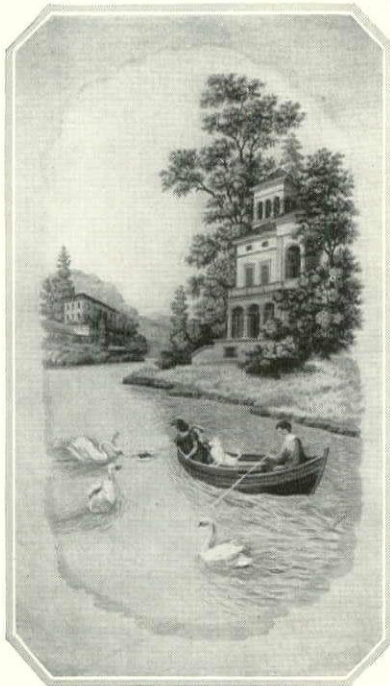
*For walls which simulate the ones produced by the artisans of medieval Spain, stucco is unexcelled. The entrance façade of this Spanish type house at Sherbrooke Park, Scarsdale, N. Y., shows in its pink stucco walls a most interesting textural treatment. The roof is yellow and brown tiles. Eugene J. Lang, architect*



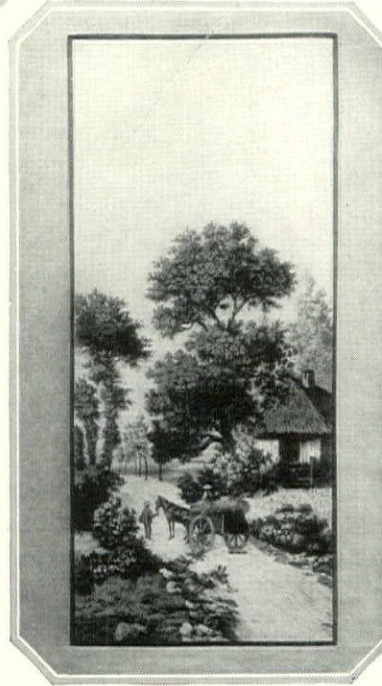
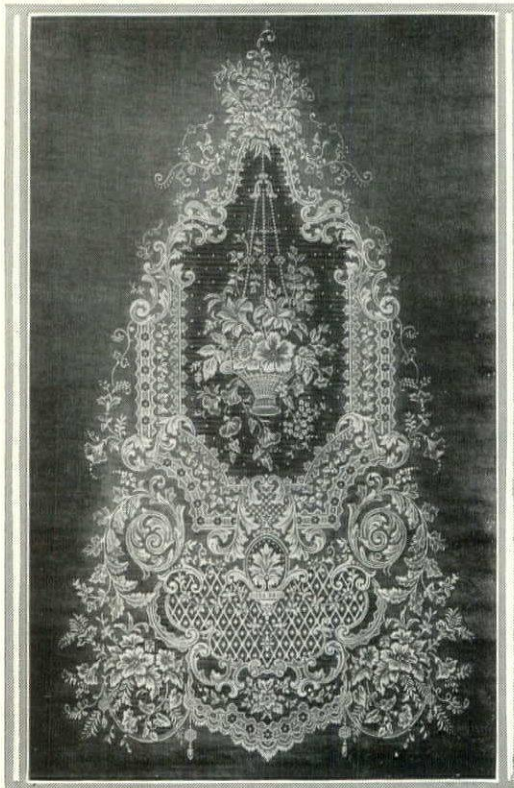


The picture at the right shows a window blind in a richly colored bird and flower design used in connection with figured hangings. The New York residence of Mrs. Frederick Brooks

A design of quite a different type is shown below in the center of the page. This fragile pattern, suggestive of old lace, is printed in ivory on shell pink, pale green or deep blue



Above is a charming shade for a child's room—a decorative landscape scene on an azure blue ground. It should be used in connection with white or shell pink organdie over curtains



The designs of these shades range from flower motifs to vistas of the Pyramids of Gizeh. The scene above is in greens and browns topped by a cerulean sky. The L. A. M. Importations





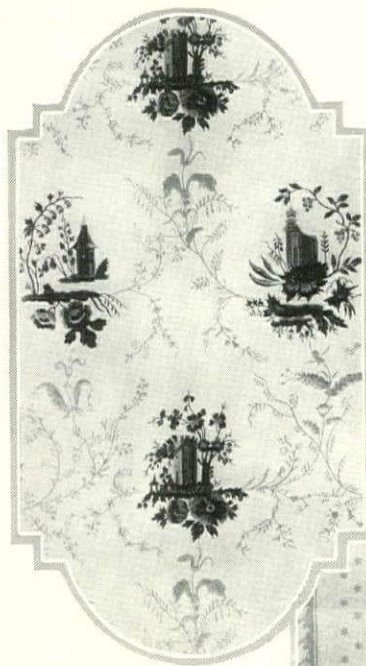
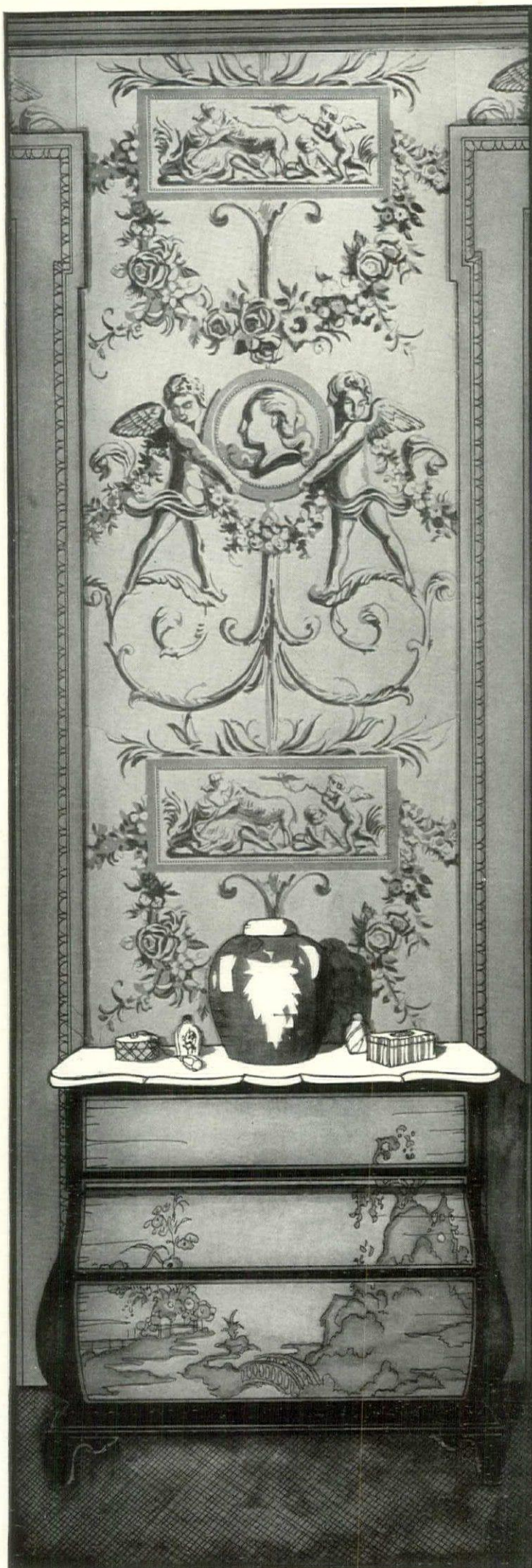
# PICTURES IN WINDOWS

The decorative shades shown on these pages—a revival of an 18th Century fashion—are printed from the original old blocks. They may be used for window blinds, panels or screens. The L. A. M. Importations



The sketch above shows a printed shade in a colorful hunting design used as a wall decoration. (Left) This window shade with its gay Venetian scene is in the New York residence of Mrs. Lewis S. Chanler

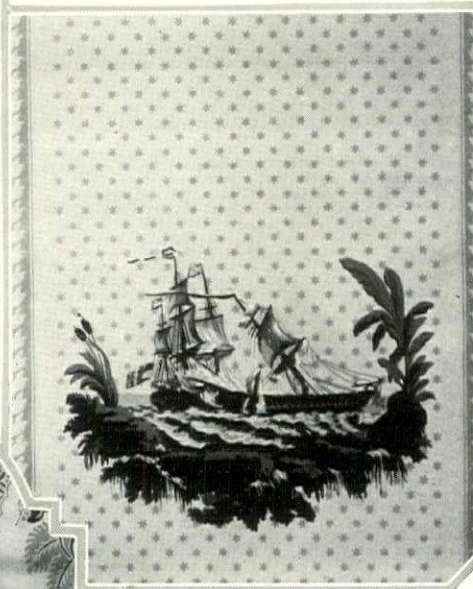
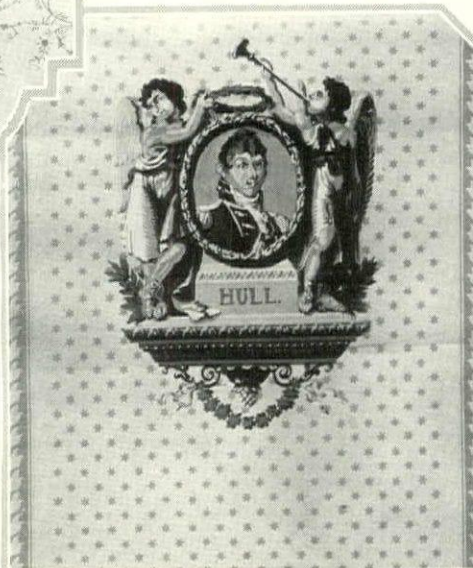




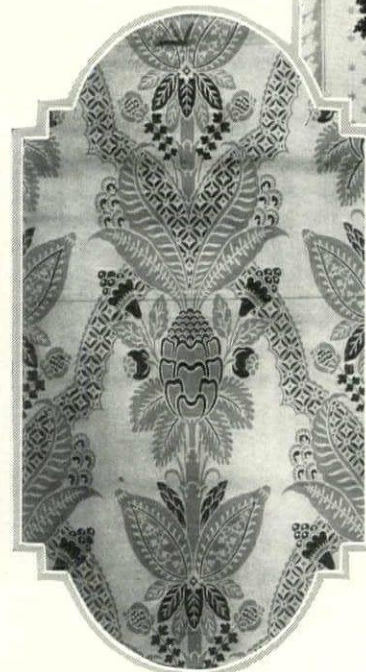
The paper above, after a design by Pillement, has a putty ground with motifs in lacquer red, green, black and chartreuse. Also in gray and apple green. From Richard E. Thibaut

(Left) For a Georgian background or a room where an all-over flowering pattern of paper is desired, this design in sepia with accents of yellow is admirable. Nancy McClelland

(Below) A striking paper for a Spanish room is printed in a design of old brocade in cerise and greenish blue on a deep yellow ground. Courtesy of Nancy McClelland



Above is a delightful paper for the hall or dining room of a country house furnished with early American or French provincial pieces. The motifs are the Constitution and its commander



The background of the Constitution paper above is a pale chalky blue spangled with tiny stars in a slightly deeper shade. Design in old white, browns and blues. Harriet C. Bryant



# FOR THE COUNTRY HOUSE



*The Directoire paper above, reproduced from a design found in an old house in Newburyport, Mass., is brown, rose, tan and cornflower blue on a pure white ground. Pierre Dutel*

*At the left is an effective American scenic paper showing early views of New York harbor and ships of the period. It is printed in shades of gray. Courtesy of W. & J. Sloane*



*Above is a picturesque paper depicting scenes of old New York in gray, rose and brown on a cream colored ground. The pattern is also printed in medium blue. Harriet C. Bryant*

*(Right) A cool paper for a summer living room has a decorative modernist design of delicate green vines on a white ground broken by shaded stripes in pale yellow. From Grimmer*





# COLOR SUGGESTIONS FOR DIRECTOIRE ROOMS

*Distinguished Schemes for the Four Main Interiors of A  
Country House or Small Apartment in Town*

ELEANOR McMILLEN

THE influence of color and color combinations is nowhere so apparent as in interiors furnished in the Directoire manner. This delightful method of decoration—a treatment that grows increasingly important owing to the charming grace of the furniture, the decorative nature of the background and the strict adherence to correct scale and classic proportion, requires a careful selection of colors in order to preserve the sense of order and symmetry so essential in rooms of this character. The employment of wrong contrasts or a too insistent use of one hue is apt to destroy the entire scheme, the classic simplicity of the furniture lines and the architectural feeling of the background demanding a balanced arrangement of colors, together with the use of certain hues that reflect and accentuate the main characteristics of this period—a style which is notable for its chaste simplicity, elegance and formal grace.

Following are color suggestions for the four main rooms of a country house or city apartment. As the dining room is apt to present decorative difficulties on account of its semi-formal character, I am giving two schemes for this interior.

## A HALL DECORATED IN AMERICAN DIRECTOIRE

Ceiling: white.

Cornice, frieze, trim and pilasters, in a design of the period, are painted white.

Walls: white.

Doors: mahogany.

Floor: black and white marble.

Window Curtains: red damask with metal curtain pulls.

Wall Mirror: black and gold frame.

Lighting Fixtures: gold with cream colored shades.

Portraits: dark backgrounds with blue and red predominating.

Furniture: a walnut sofa covered in black and gold haircloth; several mahogany chairs with seats done in deep red leather; console, and a commode with gray marble top, in mahogany.

Ornaments: Accessories in an interior of this kind should be chosen with care in regard to color. To echo black and gold notes in the furnishings, small objects are mainly in these tones.

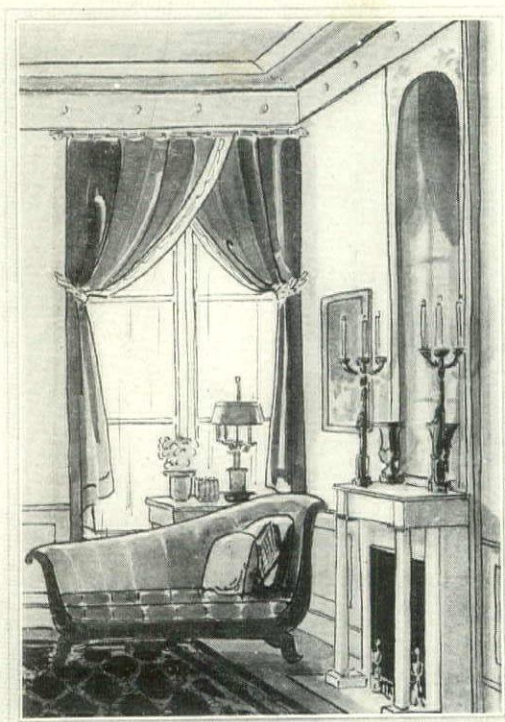
## A LIVING ROOM INFLUENCED BY THE ITALIAN DIRECTOIRE

Ceiling: cream.

Walls: old yellow and glazed.

Trim and Baseboard: should be dark in value and marbled to imitate rouge royal marble.

Dado and below: marbled warm gray with black and raw sienna veining.



*Above is a suggestion for a Directoire room showing a typical mantel of the period, graceful furniture, and a simple and effective method of hanging soft taffeta over curtains. McMillen, Inc. were the decorators*

Paneled doors: grained brown mahogany with the stiles darker than field.

Mantel: marble, mauve and burnt sienna with cream and gray veining.

Trumeau: Grisaille of gray griffons on faded blue above mirror, frame painted burnt sienna color and ornamental with gray mouldings.

Wall Bookcase: moldings and lining in the same sienna color as the mirror frame. The books should be bound in old calf.

Floor: stained dark brown.

Rug: Aubusson in faded colors with gray green predominating.

Window curtains: the inner pair should be of soft yellow taffeta; let the outer pair be of old satin in wide red and green stripes separated by a narrow yellow stripe. In place of the customary valance, use a cornice board painted red and decorated with gilt motifs.

Pictures: these should be in deep rich colors, cream, yellow, red and black predominating, with frames in gold.

Mirror: framed in gold.

Furniture: one sofa painted old white; two overstuffed chairs covered in deep red trié satin; two walnut bergères done in grayed yellow taffeta with design in white; two old painted white fauteuils in crimson satin; mahogany desk chair in faded yellow-green damask; commode and desk in mahogany; tables in mahogany and walnut.

Lamp Shades: neutral cream, lined with light salmon color.

Bases: alabaster and some bronze.

Small objects: these should accentuate the gilt, dark yellow and reds found in the other furnishings.

Plants: provide a deep green note of importance.

## A DINING ROOM INFLUENCED BY FRENCH DIRECTOIRE

Ceiling: grayed white.

Cornice: gray with gilt design.

Walls: painted and glazed in dulc blue-green. On this wall surface is applied a thin coat of white paint to represent transparent Directoire drapery.

Doors and trim: marbled white with gray veining.

Dado to baseboard: mottled gray marbleizing.

Baseboard: marbled black with white and tan veining.

Floor: dark brown.

Rug: Aubusson with light field, green leaves and small areas of red violet.

Curtains: one set of hangings made of sheer white voile. These are looped back and embroidered to match design on walls.

Mantel: white marble with design in black marble.

Mirror: the overmantel mirror has gray frame ornamented with gilt stars and delicate gilt moldings.

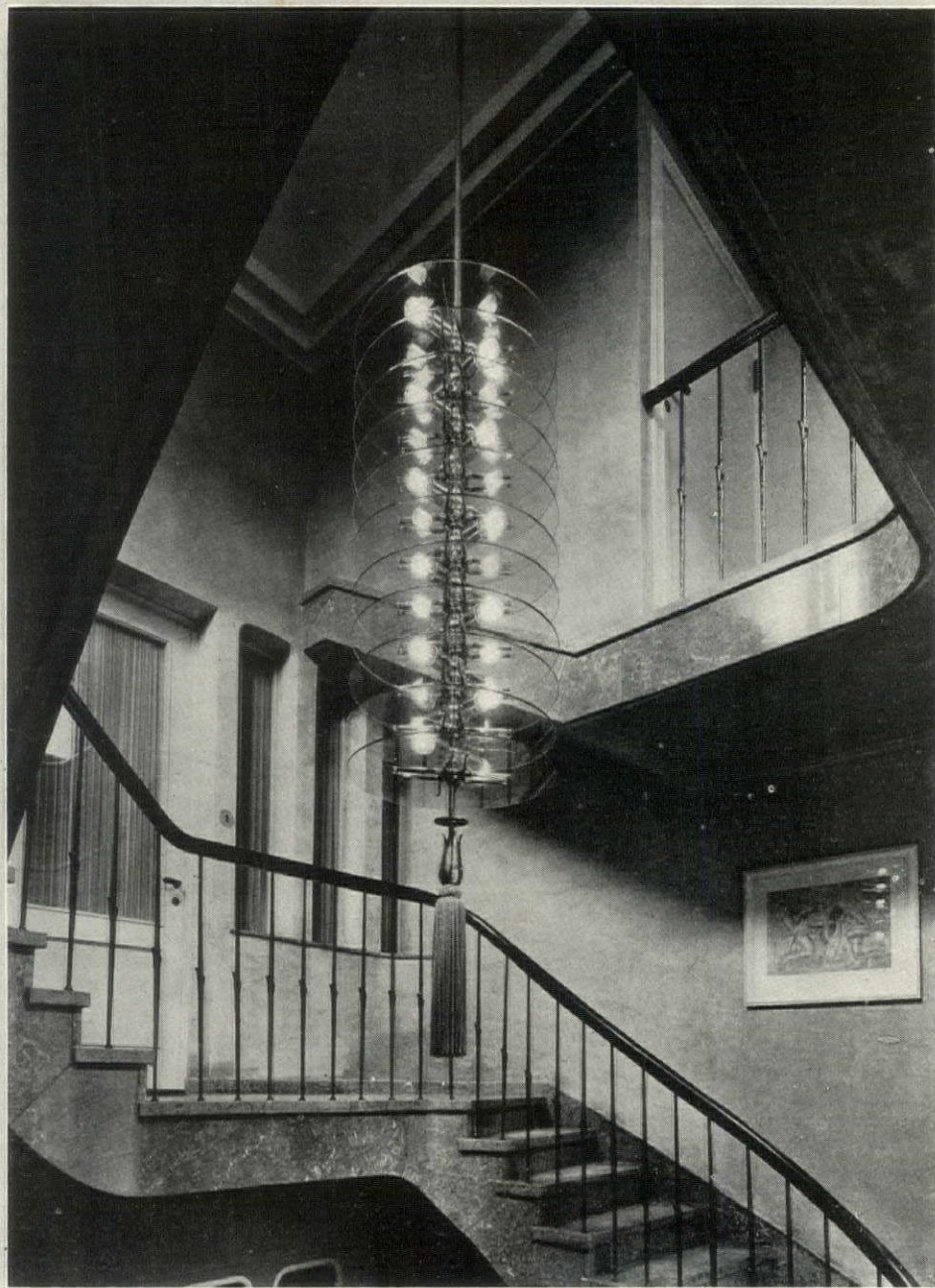
Furniture: the dining table and chairs of the period are walnut. The chair seats are covered in red violet satin bound in cream; flower stands in dark green.

(Continued on page 198)



# *A Portfolio of* INTERNATIONAL INTERIORS

*Rooms from Houses of Distinction  
In Germany, England, France,  
Italy and America*



*A masterly handling of modernist architecture and decoration is a feature of the stairway in the residence of Dr. Alexander Koch, Darmstadt, Germany. Here are the sweeping lines, the angles in unexpected places, and the dramatic contrast of light and shade characteristic of this method of furnishing*





# ENGLAND



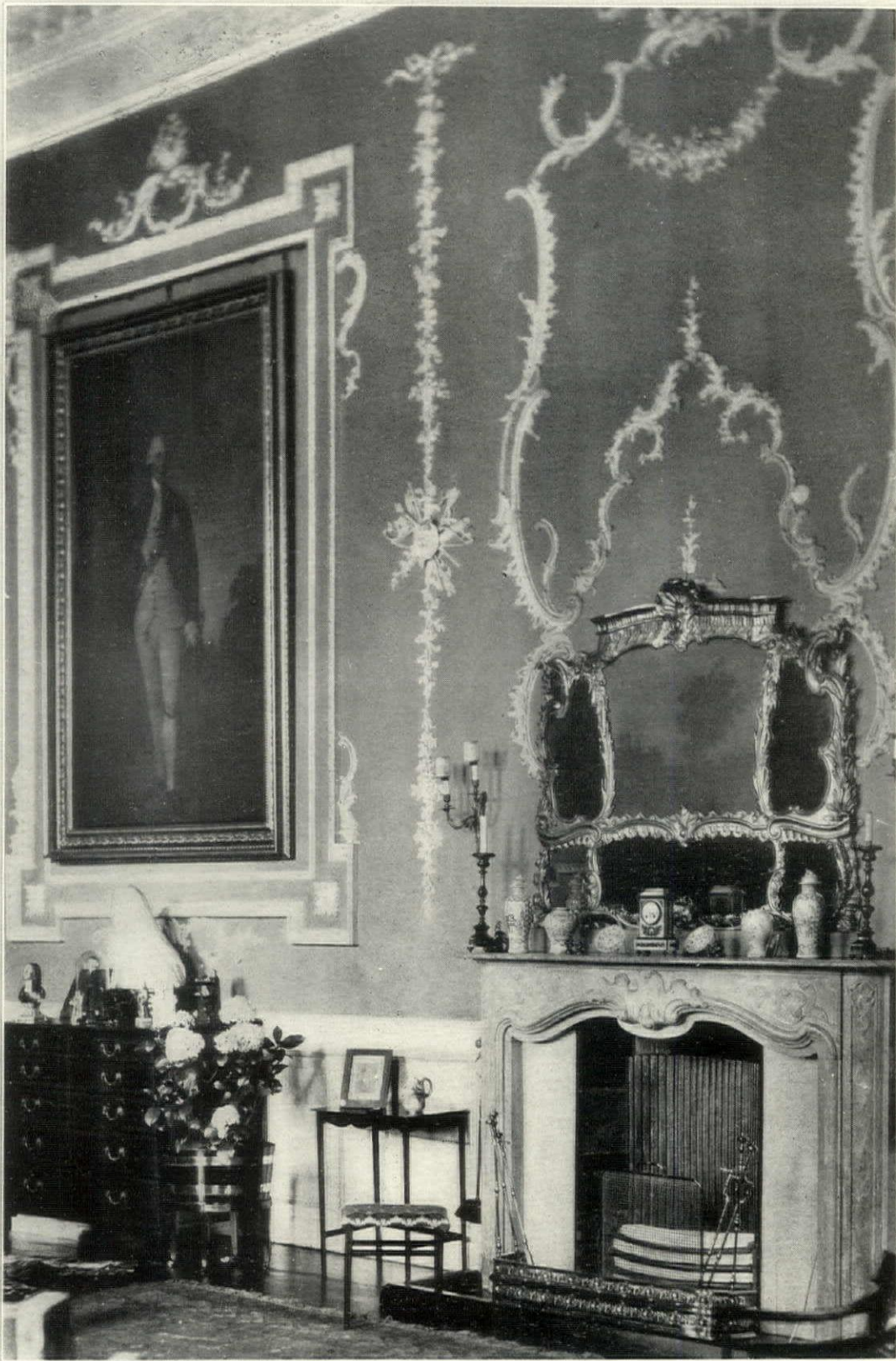
(Above) A beautiful wood mantel, a good example of the rococo taste that came into England in the 18th Century, dominates the fireplace end of the drawing room at Warbrook, the residence of W. B. E. Ranken, in Hampshire



(Left) The drawing room at Wormington Grange, Gloucestershire, reveals the comfort and livableness characteristic of the majority of English interiors. On the mantel is a collection of colorful china used for its decorative value



# ENGLAND



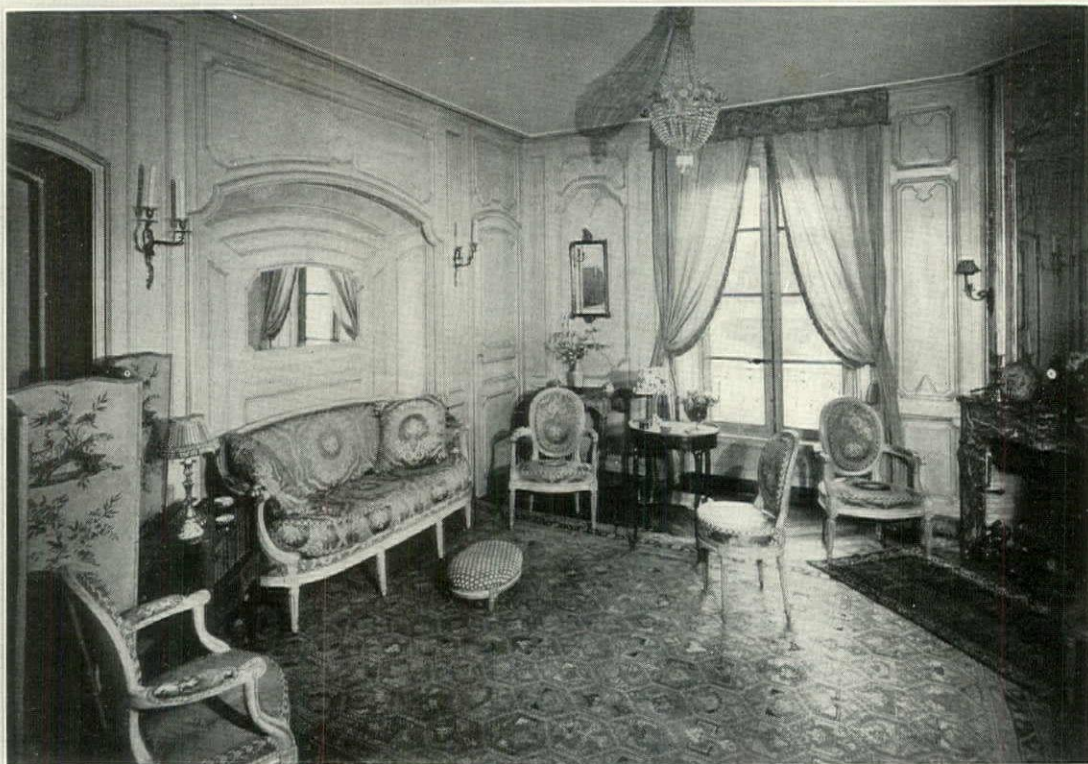
Hoppe

*Easily the dominant note in the decorative scheme, the background in the drawing room of Hartlebury Castle, England, the Episcopal seat of the Bishops of Worcester, presents a striking example of stucco ornamentation. This treatment consists of plaster walls painted green and decorated with scrolls in ivory colored stucco relief*





# FRANCE



The interiors on these pages are in the Versailles home of Madame Juliette Massenet, the daughter of the celebrated composer. Above is a paneled drawing room showing an exquisite marble mantel cornered between two small windows, and an amusing sofa alcove fitted with a mirror

Directly above is a view of Madame Massenet's bedroom. Here the walls are hung in cream colored rep as a background for a collection of remarkable color engravings and as a contrast to the brilliant red and white toile d'Jouy hangings used to ornament both bed and alcove





# FRANCE



*An unusually decorative background distinguishes the dining room at the top of the page. The walls are robin's egg green ornamented with cream moldings and panels of 18th Century wall paper in grisaille. Covering the black and white marble floor is an Aubusson rug in green and pink*

*The entrance hall of this charming house is an inviting interior with marbleized walls, Directoire furniture, and an effective black and white marble floor. Its most unusual feature is the arched niche holding an interesting example of a Directoire stove fitted with shiny brass ornaments*



## ITALY



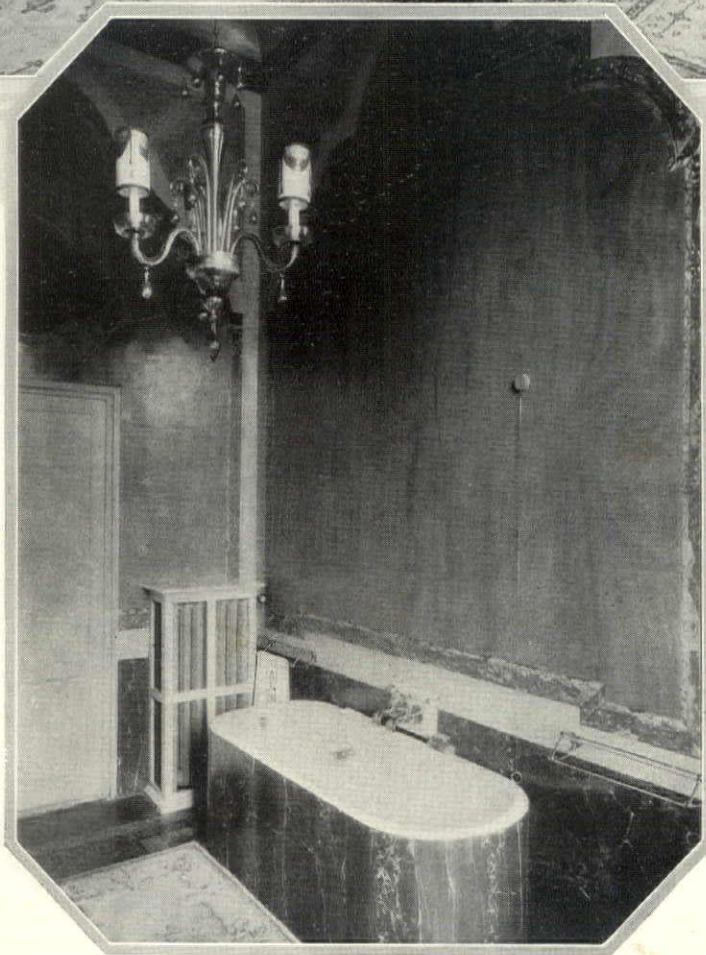
*The interiors shown on these pages are in an apartment in Florence, the residence of Madame Ruby Melville Nadi. Above is a view of the library showing the interesting marbled bookcases. The walls are the gold color of Sienna marble with the moldings and baseboard marbled a contrasting reddish pink shade*



*A small passageway used also as a card room has a delightful painted background designed and executed by Robert Carrère. The ceiling is a faded rose shading to light rose cream on the walls which are decorated with Chinoiserie motifs in natural colors painted in tempera. The doors are turquoise blue*



# ITALY



The bathroom in this apartment shows a modern adaptation in painted walls of the marvellous marble-lined interiors created for the first Medici Grand Dukes. The center of the panel is malachite green edged with a border in yellow to simulate Sienna marble. The base and bathtub are marbled black and gold

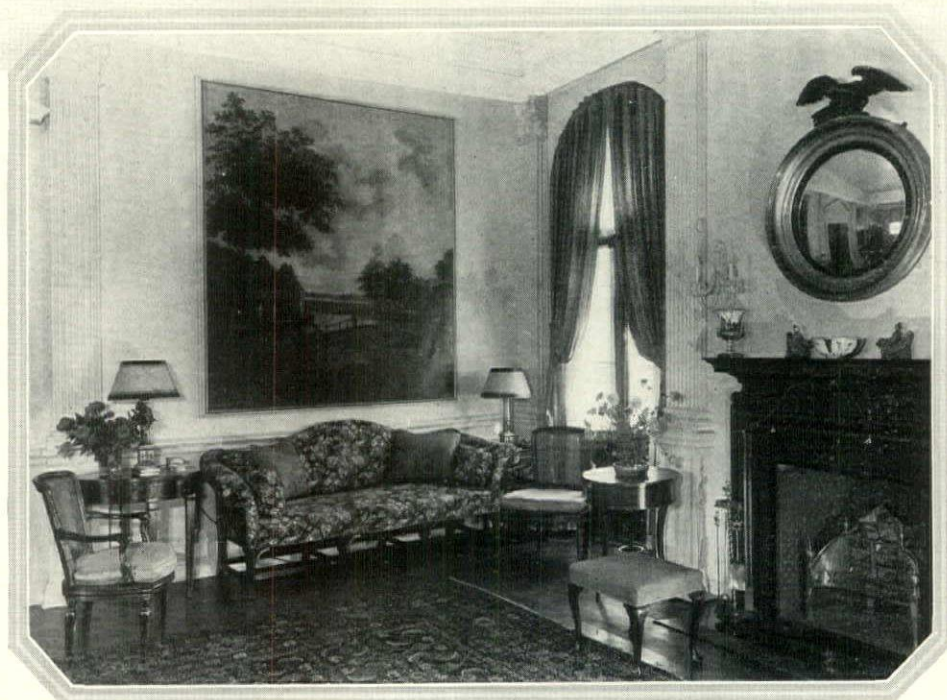
In Madame Nadi's loggia-like bedroom the architectural treatment of the background is painted in the Italian Chiaro-scuro manner, with the wall spaces between the cream colored pilasters painted in cloud effects to represent the open sky. The chandelier is green Venetian glass. Robert Carrère was the architect



# AMERICA



Duryea



At the top of the page is a small morning room in a country house, a joyous interior with green walls, brown chintz curtains patterned in vari-colored flowers, and comfortable furniture covered in blue-green damask and chintz. Elsie Cobb Wilson, decorator

Both interiors shown on this page are in the residence of Mrs. Charles Steele at Westbury, L. I. Above is a corner of the large entrance hall showing a distinguished furniture group beneath a painted panel framed in molding to match the oyster white walls





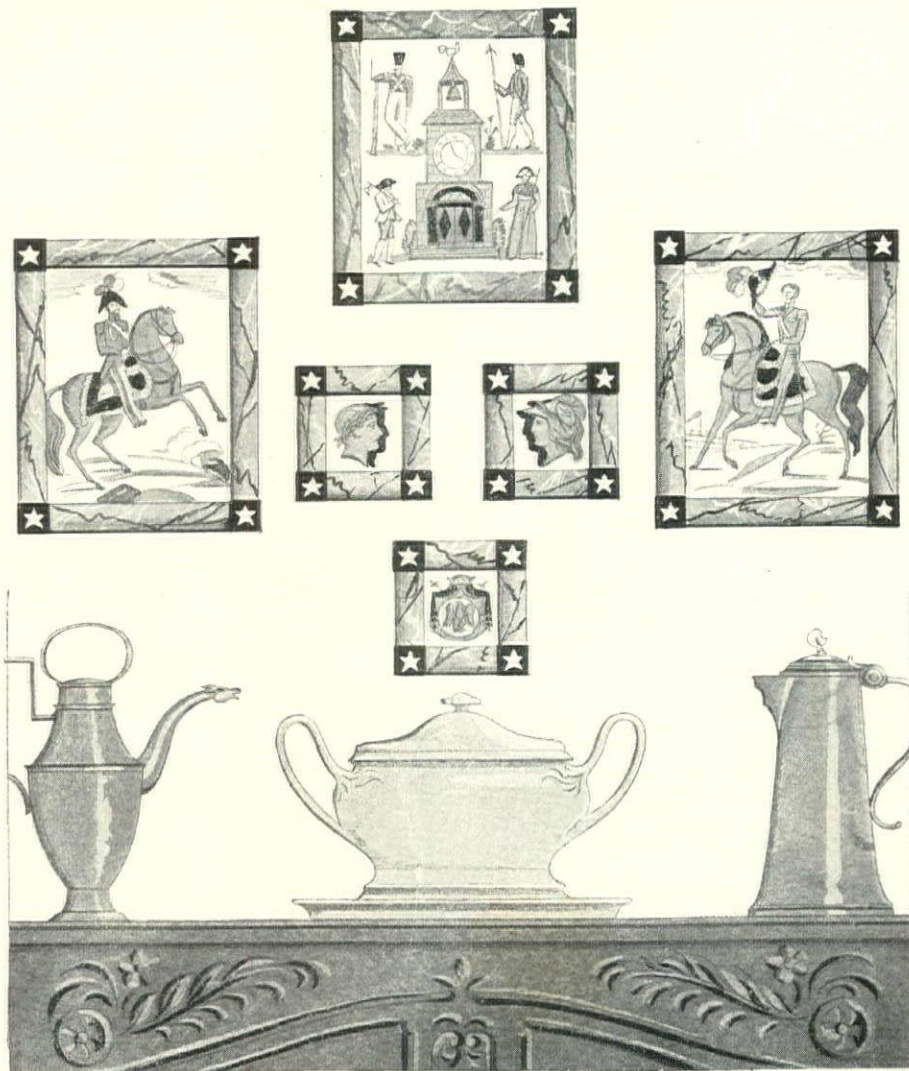
# AMERICA




Duryea

*This finely proportioned entrance hall, with its distinguished architectural background painted oyster white and ornamented with large landscape panels, is in a country house, the residence of Mrs. Charles Steele, Westbury, L. I. The furniture is in English, French and Italian 18th Century styles, and the curtains are yellow damask. Elsie Cobb Wilson, decorator*





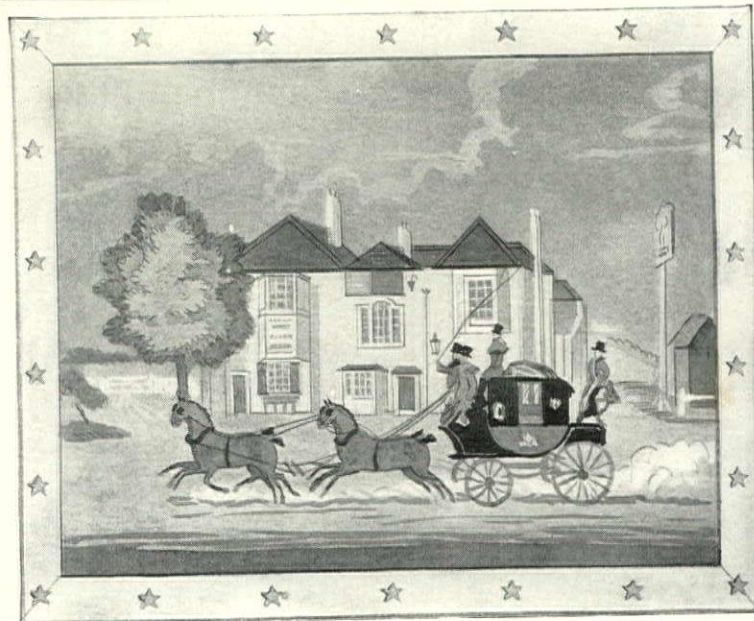
An effective treatment for a collection of prints is shown above. Wooden frames, slightly rounded, are marbled and finished with squares at the corners painted to harmonize. The squares are decorated with painted stars



Below is a sparkling frame made of strips of mirrored glass two inches wide. These are affixed to a thin wooden base, mitred at the corners and decorated with glass leaf forms. Frames on these pages designed by H. Erwin

(Left) Three-inch flat wooden frame with superimposed strips of plain wood cut to a bevel. This slanting portion is painted red or yellow, covered with tortoise-shell composition or paper, and finished with a half-inch gilded molding

The sketch below shows a distinguished and novel method of framing colored sporting prints. An inch-wide plain wooden frame is covered in calfskin and studded at regularly spaced intervals with small star-shaped brass nail heads



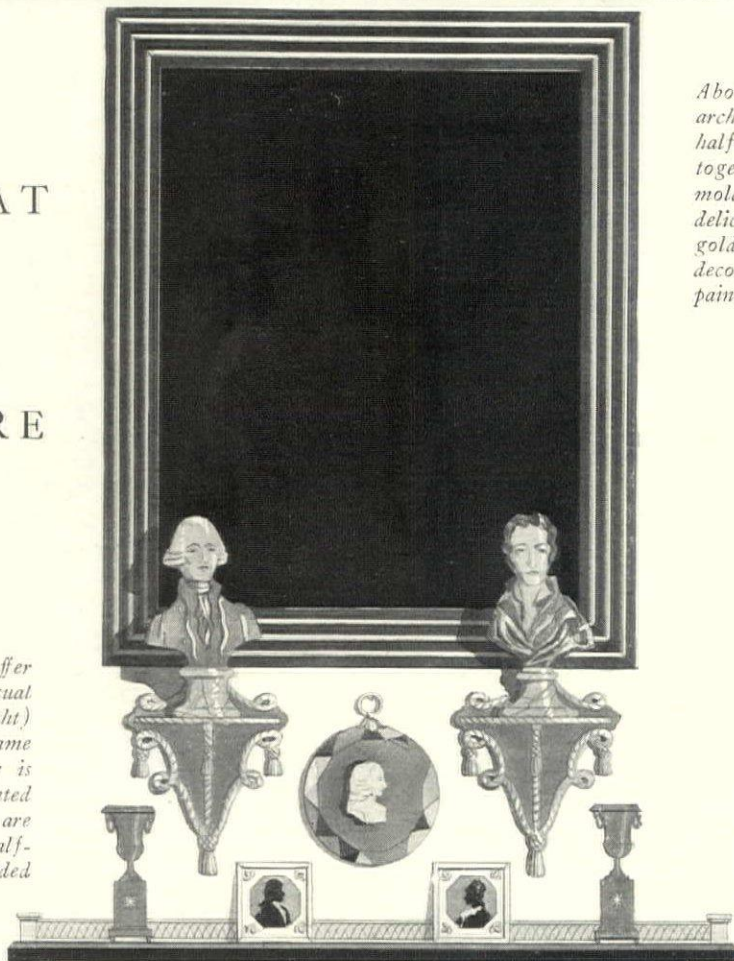




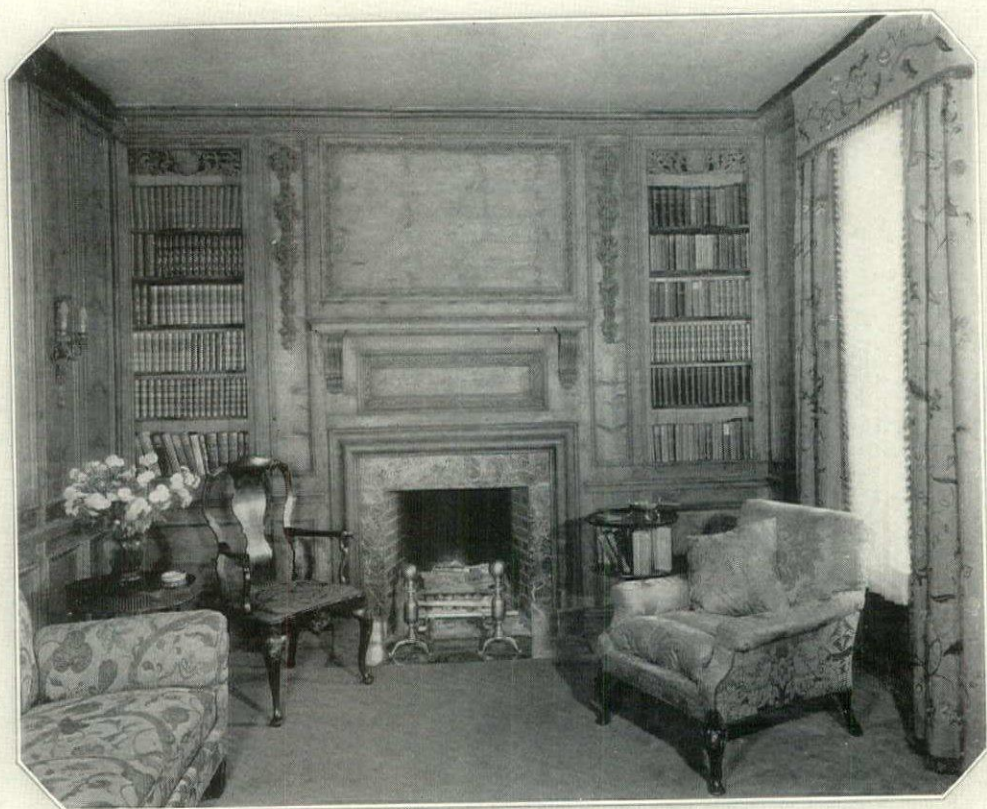
## FRAMES THAT ENHANCE THE PICTURE

The sketches on these pages offer practical suggestions for unusual ways of framing pictures. (Right) A simple five-inch wooden frame for a large picture or mirror is mitred at the corners and painted some interesting color. On this are superimposed three half-round half-inch moldings painted or gilded

Above is a classic frame for formal architectural subjects. Half-inch half-round moldings, placed closely together on a four-inch rounded molding, are painted white or some delicate color and then rubbed with gold or antiqued. The ribbon-like decorations are tin strips gilded, or painted in a contrasting shade







Hewitt

*This distinguished deal paneled library in the residence of Gerhard Dahl, Smithtown, L. I. was one of the many beautiful interiors shown in the recent photographic exhibition of the Decorators Club of New York City. It was decorated by Margery Sill Wickware, the president of this organization*

## WHAT THE DECORATOR DOES

*In Addition to Creating Beauty, an Experienced Decorator Can  
Insure the Saving of Time, Worry and Expense*

LUCY D. TAYLOR

**T**HIRTY years ago interior decoration in this country, in its modern interpretation of the phrase, was in its infancy. Professionally, it was non-existent. Commercially, there were good shops and poor shops, with the better grade of store giving advice tinged primarily by the sales element or else suggesting the period suite of furniture as the last word in decoration. Women in the field as friendly consultants were rare. A few daring beginners were introducing the novel notion of giving advice and making selections without carrying a large stock of merchandise which had to be turned over every so often. They bought furniture here, fabrics there, covering many sources in their quest for distinguished furnishings suitable to the general scheme they had worked out for the room as a whole.

With the constantly increasing appreciation of the entire subject of interior decorative art, and with the shifting of

interest from mere furnishing to the larger vision of a complete decorative scheme, there arose a demand for an individual with a knowledge of proportion, furniture styles, color, textiles, and the ability to assemble these various elements so as to create a harmonious, livable room. It was at this point that the woman decorator stepped in. She hunted and she searched,—first for furniture that was interesting, and then for pieces that would fit into the previously planned scheme of the room as a whole and satisfy the needs of the people who lived in it. Sometimes, in the case of wealthy clients, she went to Europe and browsed among the furniture of an older civilization for unusual articles that would create the needed atmosphere. These she combined with fabrics in keeping, with wall paper, rugs, and possibly an occasional painting, accenting the whole by a selection of well-chosen accessories to give the room its final note of individuality and charm.

So passed the drab period interior, along with pompadours and long skirts, puffed sleeves and high collars, chair-tidies and rocking chairs. In its place came an infinitely more pleasing result, a room notable for its arresting color values and for its ingenious use of the related furniture styles of several countries as opposed to the strictly period interior so prevalent thirty or forty years ago. And it is unquestionably in great measure the work of the little band of women now grouped together as the Decorators' Club of New York City—and their affiliated Chicago branch—that has been responsible for this tremendous change from mere furnishings to the larger vision of the room when seen as a decorative whole.

The Decorators' Club of New York City is an organization of experienced workers. No mere shopper without training or trade experience may become a  
(Continued on page 126)



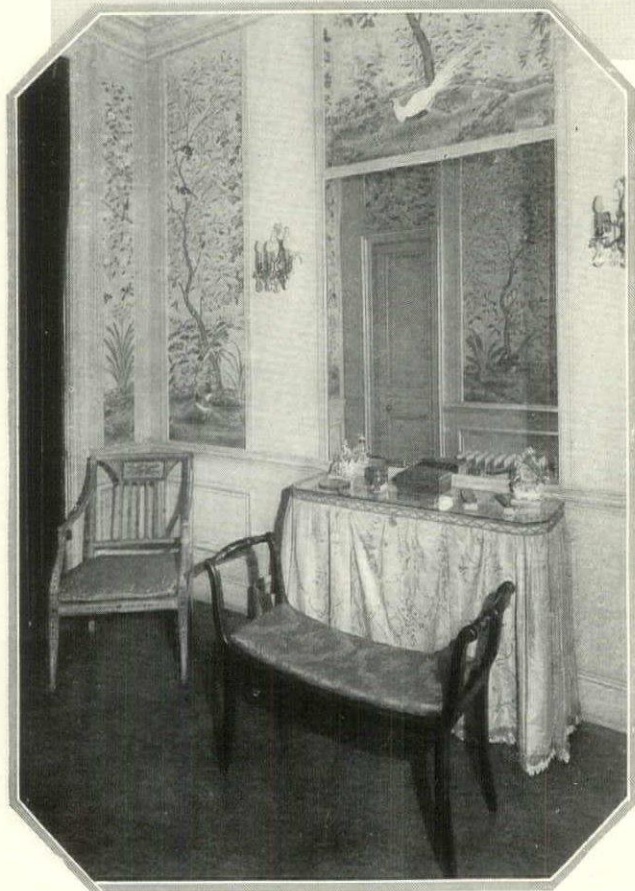


Fuermann

## WALLS OF GLASS

*Bouffant curtains of brilliant green and rose striped satin embroidered in small flower motifs are reflected many times in the mirrored walls of this beguiling powder room. The tiny chairs are covered in black satin and the rug is black pony skin. In the Chicago residence of Mrs. Charles H. Chadwick. Arthur Heun, architect*





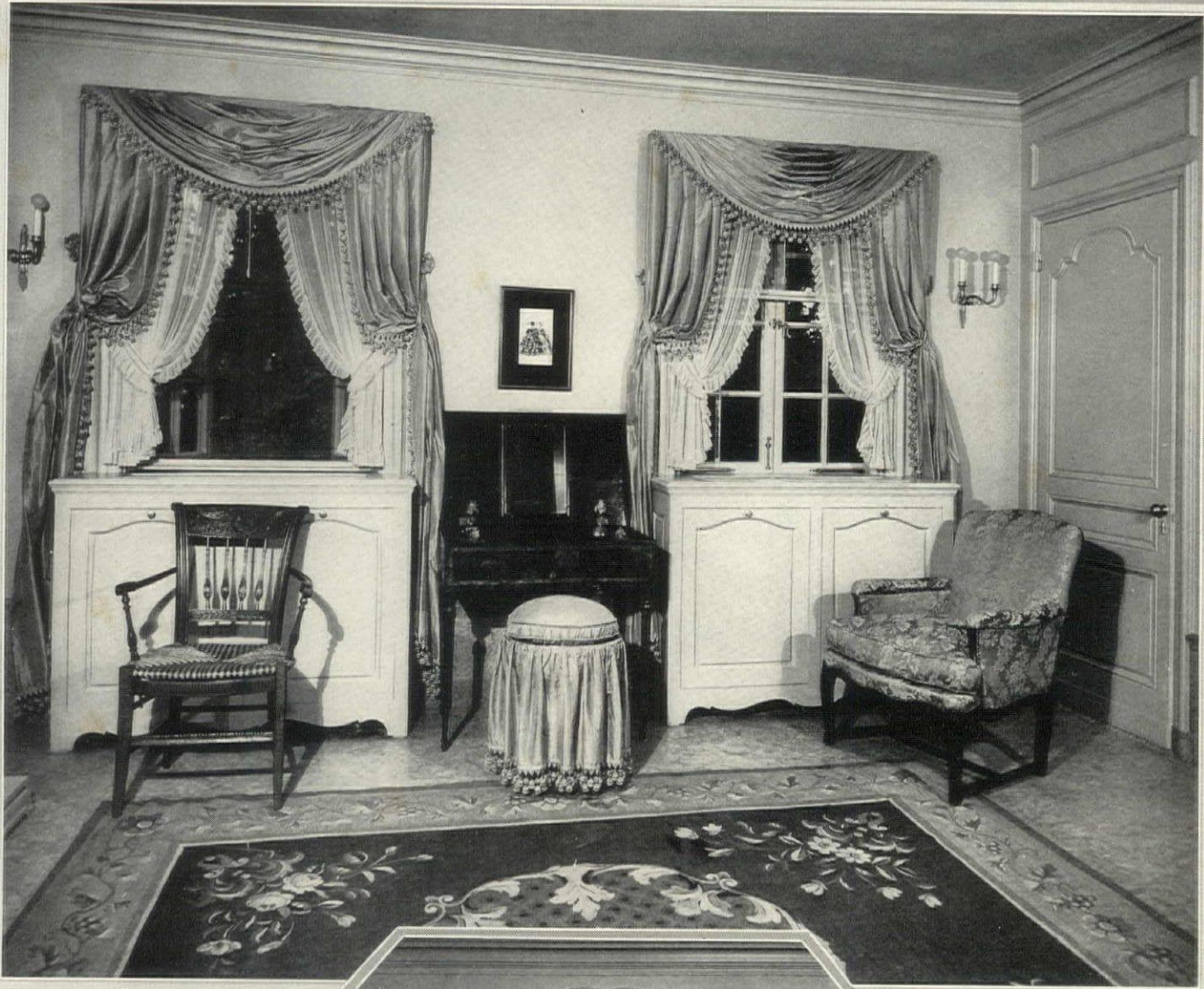
Green walls with colorful paper panels and yellow satin curtains trimmed with gold bullion are features of the attractive room above. Irene Sidley, decorator

(Right) Blue and white toile in engaging balloon scenes panels this French powder room. On the dressing table is crisp red chintz. Agnes Foster Wright

Antique Chinese painted panels give distinction to a small dressing room. The table is yellow taffeta embroidered in coral chenille. Agnes Foster Wright, decorator



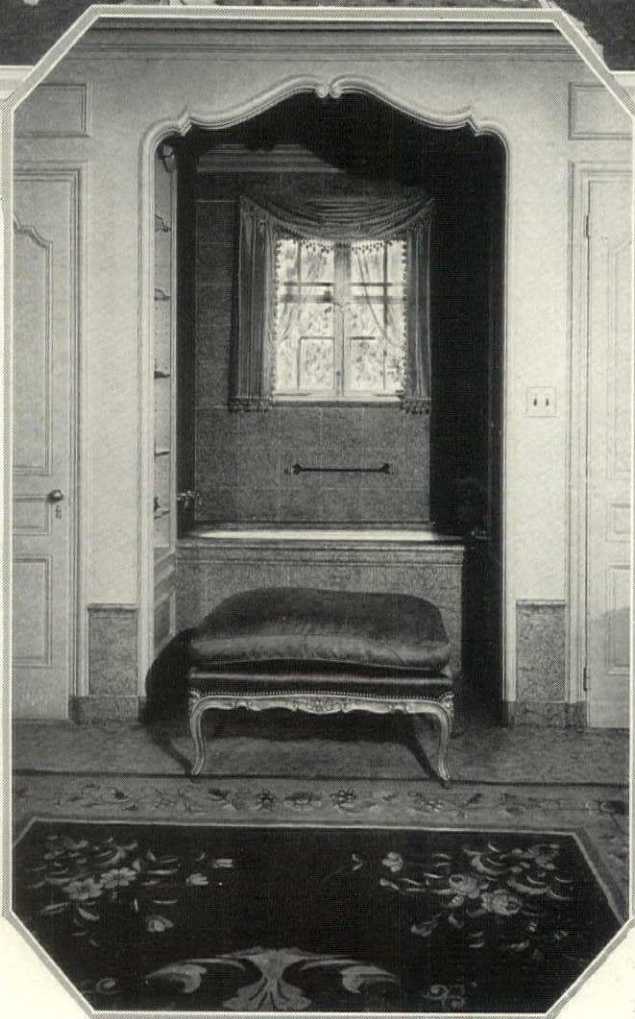




Harting

# FOUR DISTINGUISHED DRESSING ROOMS

The unusually decorative bath dressing room shown on this page is in the residence of Mrs. George Sloane, in Locust Valley, L. I. At the right is the recessed tub of mauvish pink marble flanked by narrow built-in shelves



Pink walls and woodwork make a delightful background for the yellow taffeta curtains, the arm chair in greenish blue brocade and the Aubusson rug in plum, blue-green, copper and mauve. Diane Tate & Marian Hall, decorators





Such appliques as the one above and at the extreme right were designed for use on opposite sides of mirrors or wall panels. Courtesy P. W. French



The baroque character of Regence design is somewhat accentuated in this example, although from it an idea of the elaborateness of the ornament of the period may be obtained. Courtesy The Anderson Galleries



This ornamental applique in rococo form shows a bat-winged grotesque whose tail entwines the bottom of the fixture. Courtesy P. W. French

## LIGHTING FIXTURES OF LOUIS QUINZE

*During the 18th Century Restraint in Decoration Was Cast Aside*

*And Rococo Ornament Became the Fashion*

MR. and MRS. G. GLEN GOULD

THE 18th Century was supreme on both sides of the Atlantic for comfort combined with beauty in the homes of the English speaking race. How much of that beauty and comfort was inspired by French taste and ingenuity becomes evident when we inspect the interiors and furnishings that France has had the discernment and ability to preserve for her own good and the good of the world. This conservation, in spite of the ravages of wars, has kept intact much to delight all who are interested in what constitutes good interiors.

Of all the period styles, that of *Louis Quinze* (1715-1774) has perhaps the greatest fascination for those deeply learned in interior decoration, while the very word rococo, with which it has been labeled, often provokes contempt from those who take their taste in art second-hand. The style was not actually confined to the years during the reign of Louis XV. The insatiable human craving for variety and change swings the pendulum forward and back from the extreme of formality, stateliness, and pomp, which in time grow

stereotyped, to that individual expression which tends to break bounds and become whimsical and extravagant. The dominance of Louis XIV's great minister, Colbert, perfected such organized artistic activities as western Europe had never seen. But it was under this very dominance that the chafing at restraint actually showed itself in the beginnings of *le style Louis Quinze*, growing more pronounced during the *Regence* (1715-1723)—the Regency of Louis XV's childhood—and coming to florescence in the supreme achievements of the rococo style during his reign.

This was the period when the French people, after their splendid tutelage under Colbert, developed that indescribable quality of choice we call "good taste," for which they are still world-famous. This taste was built along no single line of achievement, but had the inspiration of the most gifted and skilful artists and designers working in every material and with every object, from the walls, ceilings, lighting fixtures, furniture, and textiles, to the panel of my lady's sedan chair, her

exquisite little fan, and the very lace that beruffled her dress. Just as a French costume is perfected by minute attention to each detail—not one point neglected—so a French period interior is achieved. The lighting fixtures become organic elements in the ensemble and can be comprehended only when so considered. This does not mean that *Louis Quinze* lighting fixtures cannot be used in any room but one in strict period style. They can be introduced, just as other French accessories and furniture are discriminatingly introduced, so that they add that element of gaiety, that *élan*, that delicate, occasionally humorous touch inseparably connected with this period of social life in France, when a Du Barry might use a little pickaninny for her footstool, and a woman ruled king and Court by the tap of her tiny fan.

While much thought was at this time being given to the economic use of oil in lamps, the lamp itself never inspired the artist as it did in the days of ancient Rome. Vase forms were used for hanging lamps and candlestick shapes for table lamps, but



these were often ugly and made of varnished and decorated *tôle* (sheet tin). Simple ancient types like the *veilleuse* (night lamp) were occasionally bejeweled and of gold, making a luxurious ornament for the mantel. The accepted lighting of the period, however, was still candle light; therefore exquisite workmanship and joyful designing were lavished on candle fixtures.

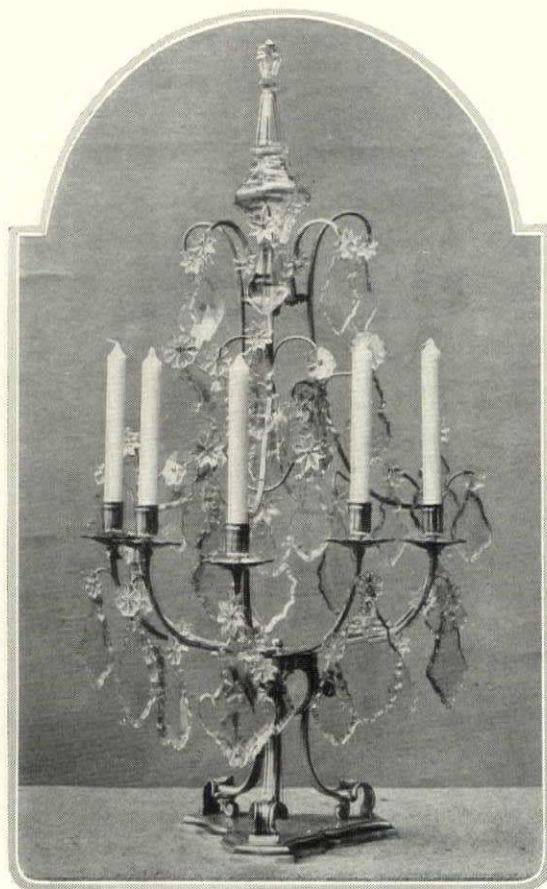
The kinds of fixtures were much the same as in the reign of Louis XIV—hand candlesticks, table candlesticks, ceremonious table and occasionally floor candelabra, chandeliers, wall lights, lanterns, and the practical and homely lamp. But there were variations of these fixtures, and a delightful, even affectionate, adaptation of them to the social habits of the times. One such adaptation was the use of candle brackets attached to various articles of furniture, particularly writing desks and mirrors. Supported on pedestals and wall brackets, the *girandoles* appear as an integral part of the design of these decorative accessories. Charming little tables—candle stands—were in vogue, and these trifles became indispensable to every well conducted household just as they did in England and America.

The small hand candlestick, *bougeoir*, that one



(Above) A lustre in bronze and crystal. Its frame is entirely covered with glass. Pendants of crystal in varying shapes hang from its branches. Courtesy Bagués Inc.

The girandole below is also of bronze and crystal. It has the typical Louis Quinze lyre-shaped bronze supports, the Daisies and interestingly shaped flat crystal pendants



A highly decorative applique of carved and gilded wood. Formal scrolls distinctly outlined amid the rococo leafage distinguish it as a Regence piece



The exquisite rococo scrolling of this three-branched applique in bronze doré is enlivened by natural forms of Oak leaves and Acorns. Courtesy Bagués Inc.

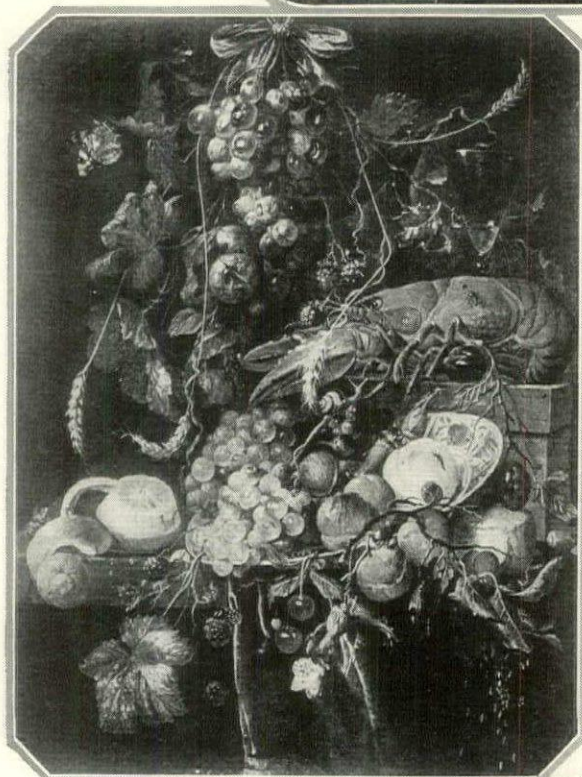
might carry about the room, or from room to room, was ordinarily quite simple, of tin, iron, brass, pewter, plain bronze, *bronze doré* (gilt bronze), *bronze argenté* (silvered bronze), silver or gold. It had a flat saucer-like base, a socket or nozzle set directly on this base, and a convenient handle. But this object of convenience was also made to conform to its surroundings, and workmanship no less artistic than that expended on the finest jewelry went into its making. The *bougeoir de lit*, bed candlestick, was a mechanical contrivance of *cuiore doré* or *ormolu*, usually with an oval *plateau*, plate, a shade, *garde-vue*, and an extinguisher, *éteignoir*.

The *chandelier*, the candlestick of older days, now known as *flambeau*, also received minute attention. Baluster stems,—those symmetrical shapes we connect with old stair balusters, took on infinite variety in the Louis Quatorze period only to be neglected for shapes known as dissymmetrical, where the outline of one side is not actually repeated, as in a vase or urn, but each side is varied as in a whimsically shaped leaf. This type of outline accorded with the decorative ornament known as *rocaille* or *rococo*—a handful of swirling curves and crimps twisted this way  
(Continued on page 164)

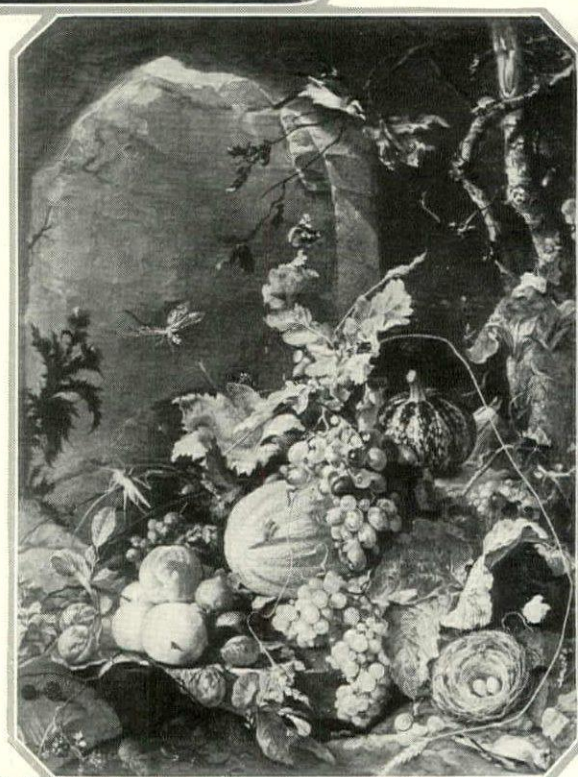




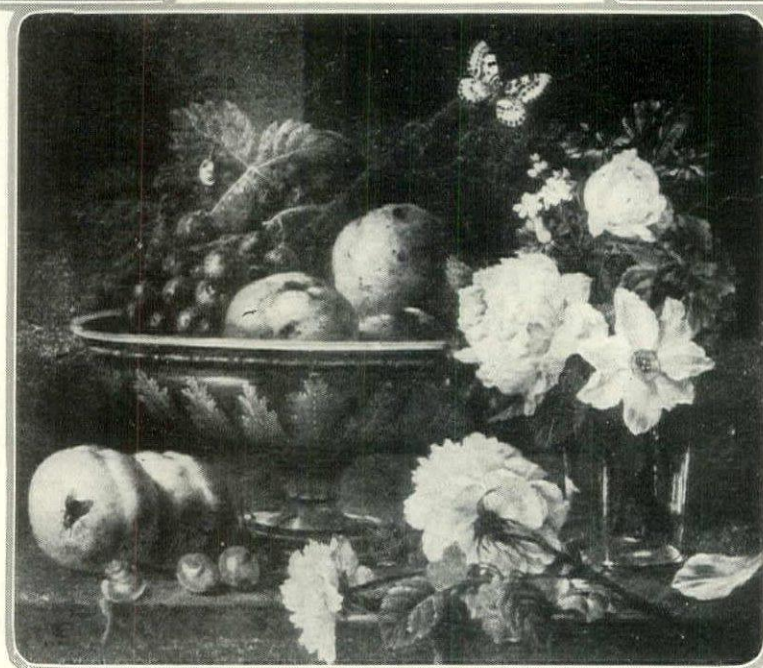
*Among the best known of the older fruit-pieces is "The Fruit Woman", by Franz Snyder (1579-1657). It is one of the finest of its kind to be seen in Europe. Now in the Prado at Madrid*



*Jan Davidz de Heem (1606-1684), the creator of the paintings below and at each side, came of a large family of painters. He is noted for his honesty of reproduction and for his fidelity to detail*



*Contrasting these older paintings with the modern shown opposite, the difference in handling is very apparent. While the newer version is more restful, it lacks the extreme finish shown in the earlier works*



*While nominally known as fruit-pieces, these paintings show other viands as well. Flowers, too, find their place; thus many of the paintings, besides whetting the appetite, appeal to the esthetic sense of the beholder*





"Parrot and Grapes",  
French, early 18th Century.  
By an anonymous painter  
in the manner of Andry or  
Desportes. From The Me-  
tropolitan Museum of Art

## THE RETURN OF THE FRUIT PIECE

*This Type of Decorative Painting Has Again Been Given  
an Honorable Place Upon Our Walls*

GARDNER TEALL

THE later years of the 19th Century welcomed Sunflowers in decoration and banished paintings of fruit. It affected an æsthetic discrimination so acute as to feel it had made an epochal discovery when it pronounced that some of the Lares and Penates were vulgar, others not. It was then that Bunthorne invaded our dining-rooms and pointed with finger of scorn to the painted fruit-pieces decorating our walls. Strawberries and Peaches on our tables were all very well,—everything in its place,—but on our walls?—Never! So declared Bunthorne. We might have Daisies and Buttercups, (preferably the *Helianthus*), by Paul de Longpré, almost certainly by Paul de Longpré; and we might have Mississippi steamboat lithographs by Currier and Ives; Washington's Family at Mount Vernon, steel-engraved; cows by Troyon; horses by Rosa Bonheur; pink and blue Morning-glories painted on black japanned tin; snow-scenes with effects heightened by generous sprinkling of mica, or crayon portraits of the lamented President Garfield lowered by red plush frames; but as for fruit-pieces,—never, no never!

And how callous were our affections,—out went the fruit-

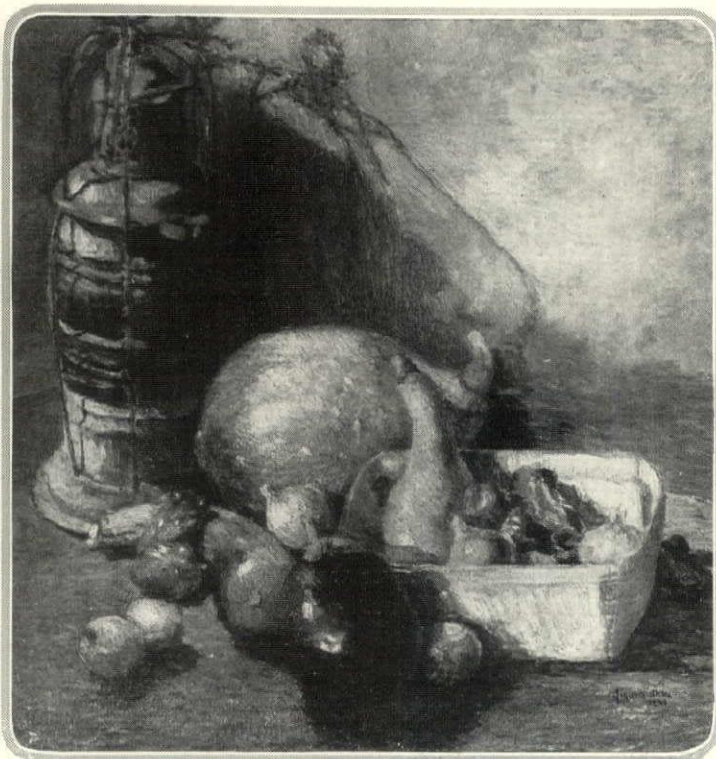
pieces at the first word from Bunthorne. Well, Bunthorne is gone from the theatre of the world's agonies; we are beginning to do a great deal as we please. We really missed our fruit-pieces,—not the ridiculous ones, perhaps, but the beautiful ones,—and there was regret that we had not stopped to consider, stopped to separate the wheat from the tares; regret that most of

the Daisies and Buttercups did not go out with all the fruit-pieces. But we are now making amends for our folly: again we are giving place to the fruit-piece on our dining room walls, and we have discarded the opinion of Bunthorne's council that vulgarity and the gods-of-the-household have half so much to do with one another as we were led to think, so ingenious has good taste become in this present era of our enlightenment.

I have no idea what Queen Victoria thought of painted fruit-pieces, but in her reign they multiplied prolifically, to reach, in company with Prunes, their zenith; then came their fall. Just here one notes the curious fact that so soon as Prunes were restored to respectability, fruit-pieces were no longer taboo.

Queen Mary is credited with aiding the return of the fruit-piece. At Christie's in London there was sold a picture which later came into the Queen's possession: "John Rose Presenting a Pine-apple to King Charles II."

(Continued on page 128)



Many artists are now giving attention to painting fruit-pieces. This one, by Sigurd Skov, is titled "What The Neighbors Brought In." Courtesy of the Milch Galleries



# SOCIAL ASPECTS OF THE FEDERAL ERA

*The Backgrounds of Life and Society in America Which Enriched the Close of the Eighteenth Century and the Early Years of the Nineteenth*

CLAUDE G. BOWER

IT is not remarkable that a stranger, meandering through America in the earlier days of the Republic, without entrée to the homes of the cultivated and the wealthy, should have written us down as crassly crude and not a little vulgar. The best of the smaller towns were drab and dull appearing, as viewed from the streets, and the villages and countryside were downright dismal. Jolting along through the mire, hub-deep, over the ruts, in the torturous stage-coaches to which the ordinary traveler was doomed until the Thirties, it was a depressing scene that, for the most part, presented itself to view. Near the towns of the older settlements in New England and Pennsylvania, the farms began to show evidence of civilization early, with their cultivated fields and orchards, albeit the barns were apt to loom impressively above the prosy houses. The smaller one-street towns were mostly colorless, though Liancourt, Warville, and other early tourists found something of pastoral charm.

Cramped by the crowded coach, the traveler, listening to the conversation of the natives, heard much profanity, vulgarity and boasting, and was vastly entertained by the freedom of manners, born of an early misconception of equality. The commonest laborer blatantly challenged the judge, and the most uncouth rustic jeered boisterously at the professor. Nor did the night relieve the wearied stranger, for the taverns of the time were dominated by the tap-rooms, and barroom debates continued far into the night.

## IN THE EARLY EIGHTEEN HUNDREDS

These conditions did not greatly alter during the first forty years. The tourist of the generation of Washington found conditions little worse than did young Elbridge Gerry in 1813 when he made his equestrian jaunt from New England to Pittsburg, and thence down through Ohio and Virginia into Washington City; and when Harriet Martineau came in the Thirties, a cursory survey from the streets and muddy roads revealed much of the same intolerable conditions.

Even so, an American journeying through the country in England, France or Italy would have found something of crudity, of ignorance and vulgarity in the villages, despite the picturesque touch imparted by time to the most filthy peasant's hut. It was not impossible for the Old World tourist to find in the America of

*The craze for primitive American antiques has about reached its apex. Already a great many people are tiring of it; they are beginning to realize that the crude pieces of our earliest days have been very much overrated. And, naturally, they turn their eyes to an era in America's history when dignity and luxury characterized home life. Perhaps the richest period in our past were those early days of the Republic, known as the Federal Era. They date from 1780 to 1820. As a contrast to the primitive pieces of the earliest days, we are undertaking a study of the furniture used in this Federal Era. To begin the study we have asked Mr. Bower to write on the social aspects and background of those glorious thirty years. Mr. Bower is the author of "Hamilton and Jefferson" and an authority of note. In May the articles on the furniture will start. These are being written by Edward Stratton Holloway, who is well known for his books on furniture of this and other eras.*

the first forty years an aristocracy, with pretentious houses in the midst of ornamented grounds and gardens, in which he could have met polished men and women and listened to clever conversation. In the Philadelphia of the earlier days, the most fastidious of the exiles from Versailles found, in the luxurious homes of the wealthy, all the convenience, comfort and culture that their tastes required. Liancourt found the atmosphere congenial enough to linger, and the martyr of the Gironde, Warville, affecting a partiality for simplicity, complained of too much elegance in a land of democracy. The elegant, cynical Talleyrand was impressed, albeit his unconventional liaison with a Philadelphia lady of color excluded him from most of the more desirable drawing rooms. Later, Louis Philippe was to appreciate the hospitality of the "mansions", and Jerome Bonaparte was to find a society no less appealing in romance, and ladies no less enticing in beauty, than those across the sea.

And why not? Had not more than one of those in Philadelphia moved in the circles of the highest nobility in France and England? There was the fascinating Mrs. Bingham with her town and country houses, furnished as the finest in Europe and patterned after the mansions in England, who had captivated the gallants of Versailles, the diplomats of the Hague, and the nobility of England. Indeed, it was her intimacy with Georgiana, Duchess of Devonshire, that had added not a little of the spice of naughty profanity to her spar-

ling conversation. She had returned to grasp the sceptre of social leadership—to establish a court of her own in the great house on Third Street, her furniture from Seddons in London, her carpets the most expensive patterns of Moore, her walls hung with pictures discriminatingly selected from Italian galleries, her chef from Paris. And such a garden, shut in from the vulgar gaze by a high brick wall and odorous with flowers and rare shrubbery, with Lemon, Orange and Citron trees! Hers the smart ambition to "please both the fop and the philosopher", after the fashion of the ladies of the Parisian salons of the 18th Century. And about her moved, in imitation, the Powells and Mrs. Walter Stewart who most resembled her in manners and ambition. But it was Mrs. Bingham who set the pace while others followed. Had not the bailiffs prematurely stopped the carpenters, the Robert Morris would have overshadowed the house on Third Street with something like a palace.

This preeminence Philadelphia continued to hold in the North throughout the first forty years, for a little later came the Nicholas Biddles and their circle to compete with one another in the elegance of their houses and the beauty of their gardens.

## THE NEW YORK BACKGROUND

After Philadelphia in the North, came New York. The early landed aristocracy here, with its town and manor houses imitated, not unsuccessfully, that of England, and the wealthier merchants and bankers had their dignified homes with delightful gardens very early in the region bounded by Broadway and Greenwich and by Bowling Green and Reade Street. Thence the ladies of quality drove to their shopping on Nassau and William Streets and Broadway in the mornings, and walked for the matching of their charms in the promenade in Battery Park in the late afternoons. Very soon the newspapers of all the principal cities were advertising importations of the "latest styles." One enterprising woman shopkeeper announced "to the ladies of the metropolis" that she had "just returned from Paris with a most splendid assortment of millinery and goods"; and another that she had "just received from Paris an elegant assortment of caps and pelerines direct from Mademoiselle Minettes, the first Milliner of Paris, French Dresses for balls, French jewelry." These, with the

(Continued on page 134)



An impressive architectural feature in the library of Alfred E. Hammill, Lake Forest, Ill., is this half-round recess at one end. Other views of this room will be shown in a future issue. David Adler and Robert Work, architects



## WHERE A MAN CAN BE HIMSELF

*Showing the Decorative Possibilities of Interiors Devoted*

*Solely to the Male Members of the Family*

PAUL CHALFIN

UNDER the old code of war between "vapors" and cheroots, show and comfort, tea and port, a man's room was a retreat, a place with a confessed element of regained privilege—to smoke, to sprawl, to guzzle and to get away from current decencies. But who has anything like that to regain in private today? We do all in the living-room and he who would retreat for any of these, steps not into another room but into a remote past. We make visits to the past in any gallery or collection—the ship model room and the library of first editions—our little promenades in the pret-erite. But we live in none of them and they cannot be called our rooms.

What I should like, then, to single out as an ideal setting for the masculine mem-

ber of the family is neither a cabinet nor a retreat but a comfortable, dignified interior where a man may retire for a fugitive hour and feel at ease, the motive behind the decoration being peace to the male heart and comfort to the male frame. If a woman is bringing together such a room, she must shun the touch that "makes a man of him," and avoid any feature in the furnishing scheme that gives him a rôle to play alien to his own personality.

A gentleman's room should meet and give order to the chief outwardness of his habits. A man with a private golf-course expands the wash-up room of his house to a little smoker and trophy-room, with tables for numerous drinkers, a billiard-table on the large adjacent sun porch, and a corridor

off it for bags. He has localized the country club in what was his study. It is beautifully his. Another, who loves working in his garden, has given his garden-house a fireplace, a drafting table for his lay-out work, great lounging chairs in the windows overlooking his brook and water garden,—and, best touch of all, a shower and a wardrobe-room entered from outdoors, where the grime is removed before he passes to the order and cleanliness upstairs.

The country develops such traits, but in town a man's rooms must wear less specific characters and must help pass the vague agreeable hours between business and dressing. They must read well, and be bridgeable, and must receive friends hospitably. With the marvels of a high outlook they





Harting

*The individuality apparent in the room above, the study of Richardson Wright in New York City, is due to a combination of dignified furniture and engaging accessories indicative of the varied interests of the owner*



*This combined study, library and card room is notable for its paneled background, its collection of antique furniture and its fine Chinese rug. In the Chicago residence of C. M. Kittle. Miss Gheen, Inc., Chicago, decorator*

need cling very little to the ancient and stereotyped fireplace grouping, for the windows that sweep the sunsets and moonlights of our modern Babylon are infinitely more social than the meditative log fire. I like to see the floor in a man's room shining between good rugs, and the wall spaces free around good pictures placed low, or level with the eye. And I should avoid furniture or curtains whose way suggests the collec-

tion of dust. Above all, there should be no pretensions to a style of decoration not expressive of the owner.

I saw lately in the room of an Englishman some interesting results of personal experience. The room had no novel form but a curious and interesting old-fashioned coloring—copper or terra cotta walls, with an olive gray tone on the woodwork, and a dark polished oak floor. Every other fea-

ture in the room was a trophy of residence in the Dominions. The rugs were embroidered camel's hair—sharp color lines on dark green covering the whole surface—cheap, warm and soft. On the walls hung only three fine Ming paintings, almost monochrome in value. Iron giants from China, brandishing their faintly gilded arms, and a few objects of Chinese bronze and ivory, gave distinction to the mantel-





The dignified dining room above, with its fine old furniture and china, and its effective tiled floor, has a rather austere background relieved by bright checked curtains. In the residence of Caleb Bragg, New York City



(Left) The walls in this interesting gun room were painted by Victor White in a decorative design of canvas back ducks flying over reeds and blue-green water across a sky painted to represent the gray of early morning

The smoking boxes were of Kashmir lacquers covered with fine gay flowers, and the dark green flowered material on a sofa in the room turned out to be a Breton petticoat. It was quite at home with Indian lacquers. The curtains were almost banal—cold green needlework on white linen—but blazing near them stood scarlet leather arm chairs and a deep chair done in clear yellow. Nothing could have shown more

completely the history, habits and fastidiousness of their owner. Color, I think, must follow thus the logic of character, and I would hesitate to say a man's room might not be pink, so important is the use of warm color in present day decoration. No color comes amiss if surrounded well and used in the right quantity.

Illustrating this article are several interesting samples of men's rooms. The

farm-like interiors of Mr. Caleb Bragg's charming house, the dining-room of which is shown on this page, and the living-room on page 140, give you a sense of ample, informal ease under an aspect of graceful simplicity which, if not actually farm-like, shows at least the niceties of fine people sojourning in a farm-house. He gives you the corner by the fire next a good window

(Continued on page 140)





Duryea

*The harmonious placing of the units which make a modern home are illustrated by the photograph above. From left to right, first comes the garage, then the partly enclosed walk between garage and house, next the service wing with the house proper and porch beyond.*

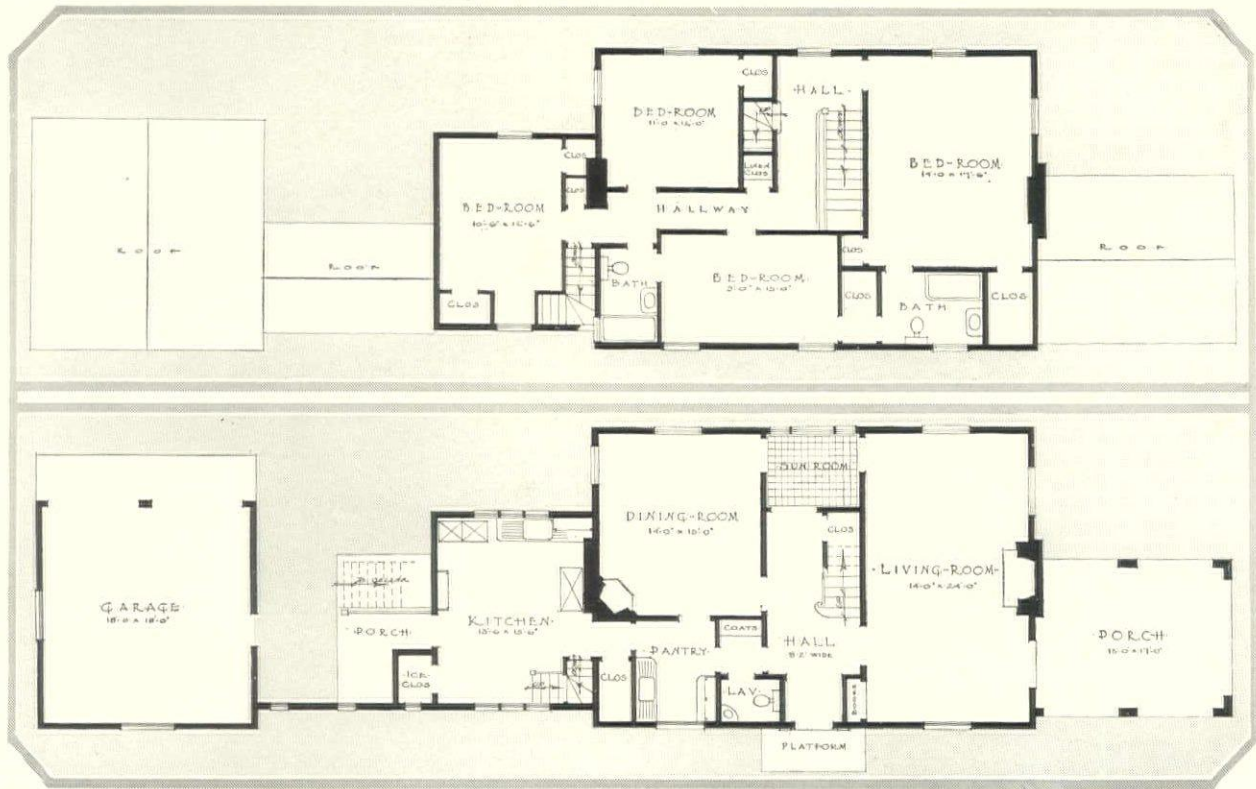
*The entrance on this house is reminiscent of those seen on Colonial houses in Hadley and Deerfield, Mass. Its interesting pilasters, paneled door and broken, scrolled pediment all give to it something of the genuine early American flavor. Polhemus & Coffin were the architects.*



*The Colonial style is excellent as a basis from which to design modern residences. As with the home of Thomas Williams at Hewlett, L. I., intelligent study by the architect makes such modern elements as the garage and sun porch enter into a delightful composition.*

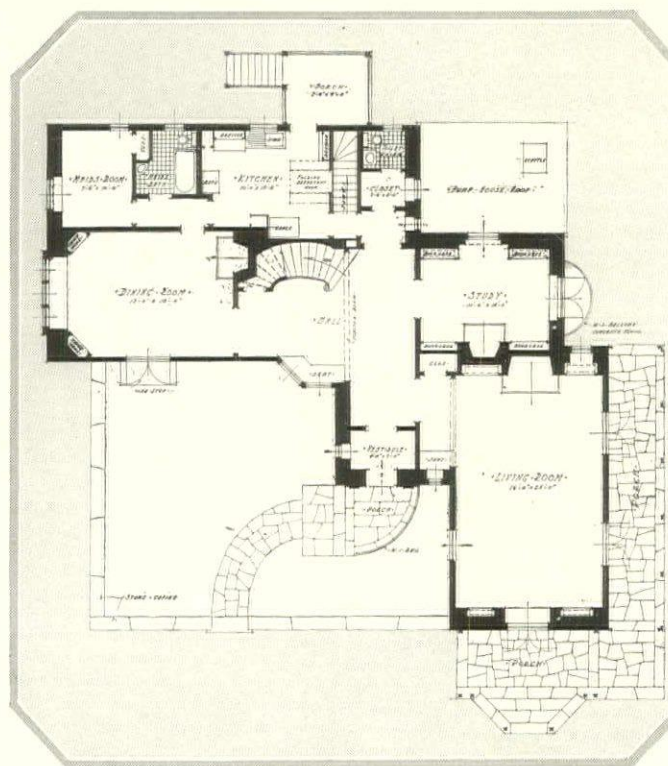
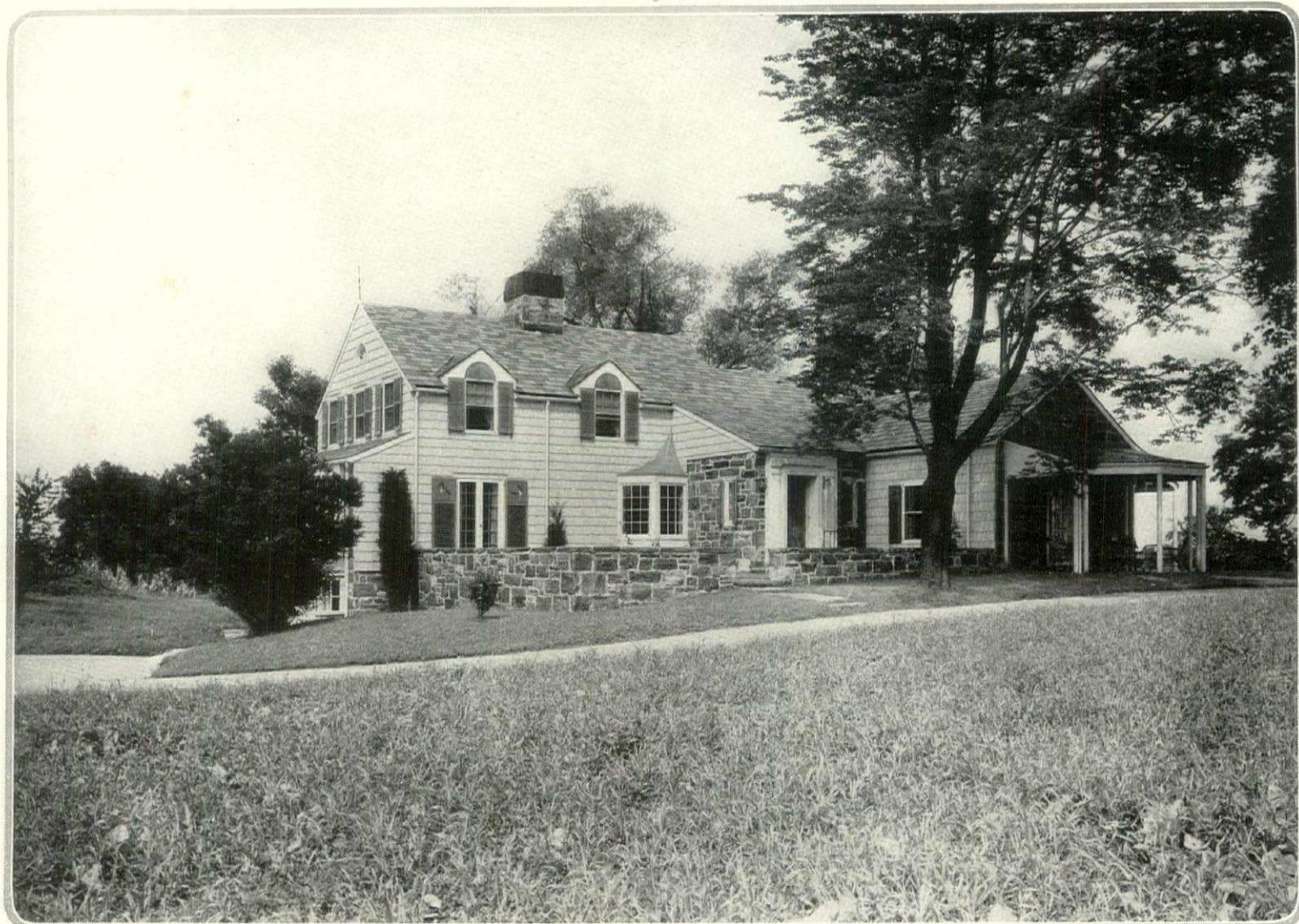
*Excluding the service wing, which is separated from the house proper, the Williams residence contains five rooms and a large living porch. The first floor consists of living room, dining room, hall and a lavatory. The second story has three large bedrooms and two baths.*



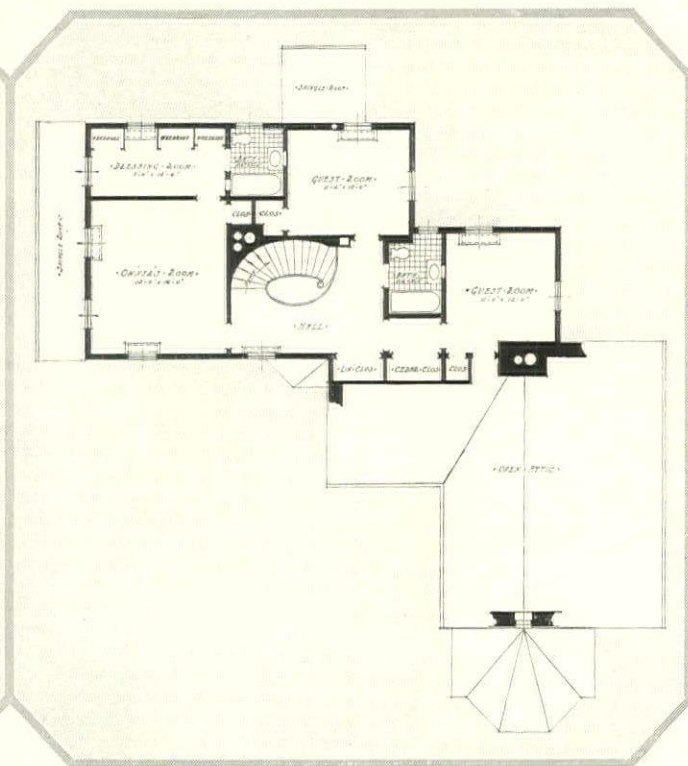


A HOME UNDER MANY ROOFS





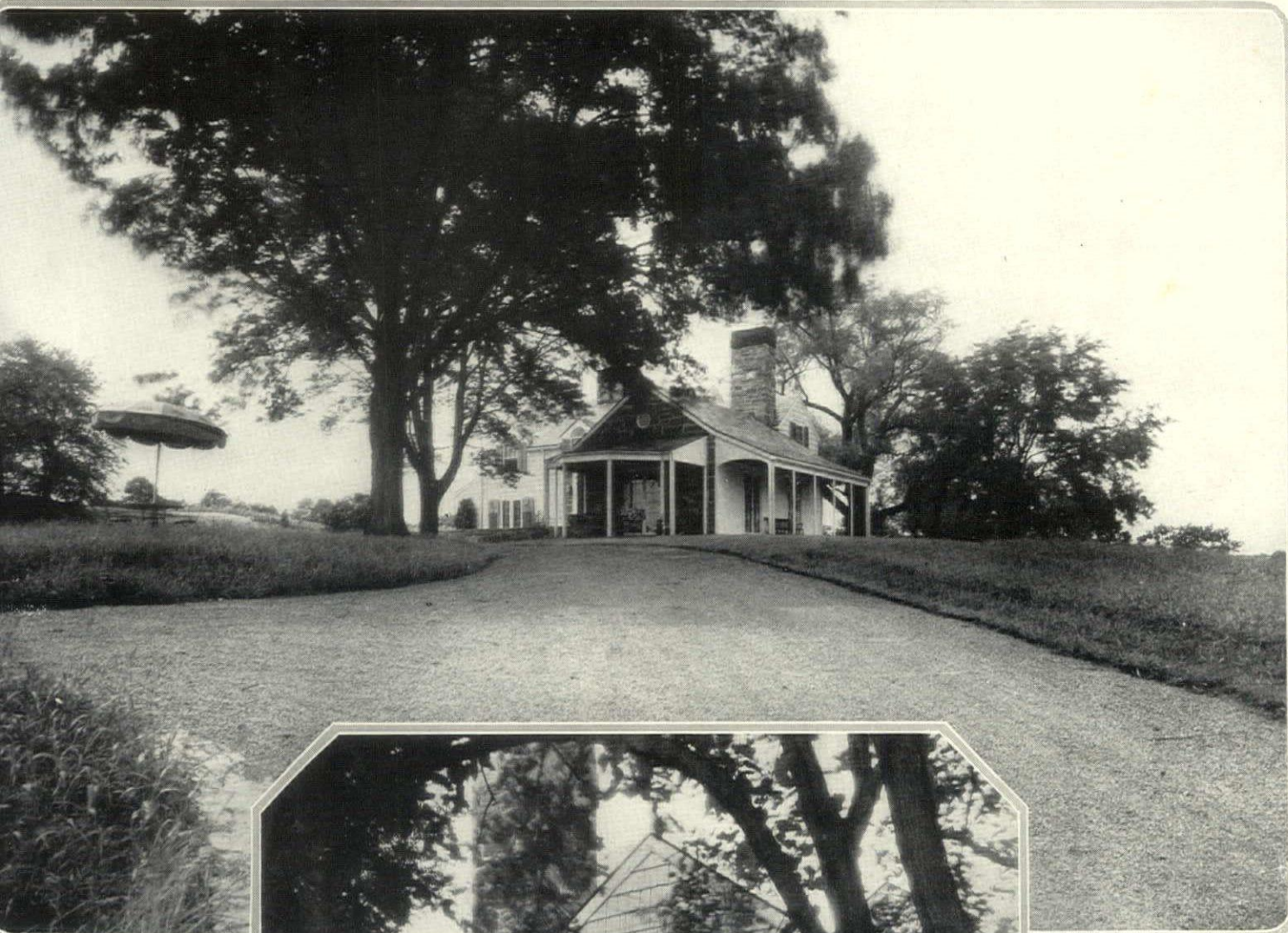
*A house entirely of stone reflects a massiveness of construction and is apt to seem dignified and severe. In designing this house the architect has so happily combined stone and shingles as to give a feeling of solidity along with a delightfully informal atmosphere*



*The floor plans are designed to make for natural and comfortable living. The well-lighted living room is of especial merit. Living room, study and dining room all have fireplaces. The residence of Carl Knobloch at Stamford, Conn., by Butler & Provost, architects*

## A COUNTRY HOUSE IN NEW ENGLAND





*Surmounting a gentle rise in the landscape with the broad drive leading to it past stately Maples, stands the residence. Large porches make a haven of refuge for its occupants and their guests during the days of mid-summer*

*Each detail of a house contributes its bit to the whole design. If every detail is well executed and well placed the general design of the house is almost certain to be good. This corner shows the result of careful attention paid to detail*



# LEADERS OF THE CLEMATIS CLAN

*Prominent Members of a Flower Family that Has Many*

*Virtues for Gardens of the World*

E. H. WILSON, M. V. H.

THE Clematis family is one of cosmopolitan plants rich in virtues of surpassing merit. A few of the members are little more than herbaceous perennials, but the vast majority are plants which, climbing by means of twining leafstalks, grow from 6' to 60' tall. In general they are free-flowering, many sorts extraordinarily so. Some blossom in the spring, quite a number in the autumn, but by far the greatest number bloom continuously throughout the summer to early fall.

No other group of climbing plants produces as large blossoms and none boasts such a wide range of color. The flowers vary in size from about 1" (*Clematis paniculata*) to 8" (*C. Henryi*), in form they may be tubular (*C. davidiana*), star-like (*C. apifolia*), platter-like (*C. Jackmanii*), or urn-shape (*C. Viorna*). The colors range from bright red (*C. texensis*), clear yellow (*C. tangutica*) and pure blue (*C. patens*) through varying shades of red and magenta to rich purple tones (*C. viticella*). In a great number the flowers are white, (*C. recta*), in some they are pure pink (*C. montana rubens*), and in others lilac to lavender (*C. lanuginosa*). What many species lack in size of blossom they make up for in quantity, whilst a pleasant fragrance is an attribute of the rank and file. Some are ever-green (*C. Armandi* and *C. indivisa*) but the greatest number lose their leaves in the autumn. Certain species are handsome when past flowering on account of the large fluffy silken heads of fruit. The common name Virgin's Bower portrays their graceful habit of growth and wealth of wreathing blossoms, that of Old Man's Beard denotes their characteristic appearance when in fruit, but that of Traveller's Joy symbolizes them best since it conjures up the pleasure they give in decking wayside bushes, tree-trunks,

boulders and stone walls with a multitude of pretty flowers and fruits.

They are indeed joyous plants and as befitting such they demand that their upper parts at least bask in the sun's full presence. In planting it is best to place them on the west or north side of wall or tree-stump so that they may enjoy some protection in early spring, but, as they burst into growth, they should not lack free air and sunlight. One other, and a very important point, indeed: Clematises are lime-loving plants. When this mineral is not naturally present in the soil it should be added. Some of the sorts grow well in ordinary garden soils but all are benefited by a dressing of lime.

Nurserymen should grow Clematis plants in pots for sale since they are more easily and successfully transplanted this way. When once established leave the plants severely alone for they resent root

interference. When pruning is done it should have relation to controlling the plants within the space available. In the spring-flowering sorts the necessary trimming should be done immediately after they have blossomed. The large-flowered kinds should wait until the plants commence to sprout into growth in the spring when all dead wood can be removed and straggling shoots shortened to a healthy vigorous bud. The rampant growing autumn-flowering species can be more severely dealt with in the spring as growth shows signs of commencing.

Clematis, like human beings, object to draughts about their feet and ankles. They are best accommodated against walls, tree-trunks, or trellises attached to buildings also they make a glorious tangle over rock or old tree-stumps and, aided by twiggy branches, form hummock-like masses in

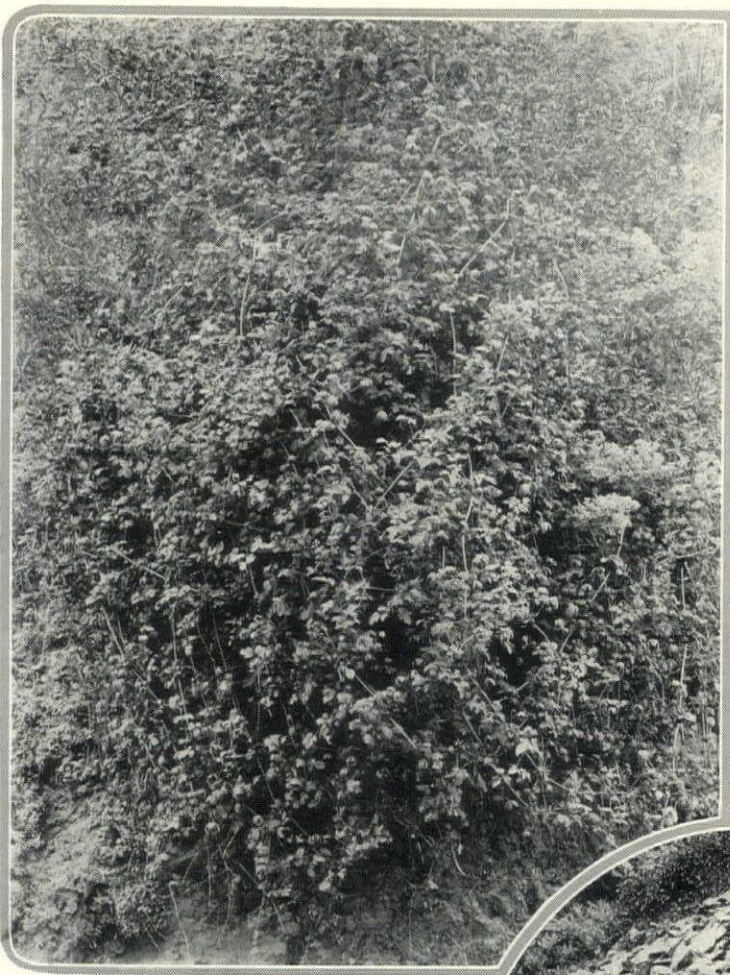
borders. In nature they are mostly denizens of thickets and margins of woods some court the shelter of boulders and cliffs whilst a few luxuriate midst screes in high alpine meadows. They are gross feeders, demanding rich, well-drained loam and abundance of leaf-mold. To this, farmyard manure should be added as a mulch against summer's drought and winter's cold. Bone-meal is an excellent food for Clematis since to them lime is so essential. They are propagated readily and simply from seeds; also by cuttings and by grafting on root pieces, but these methods demand professional knowledge and equipment.

Apart from the ubiquitous *C. paniculata*, whose ubiquity is warranted by its floriferous qualities, its fragrance and graceful beauty, very few of the

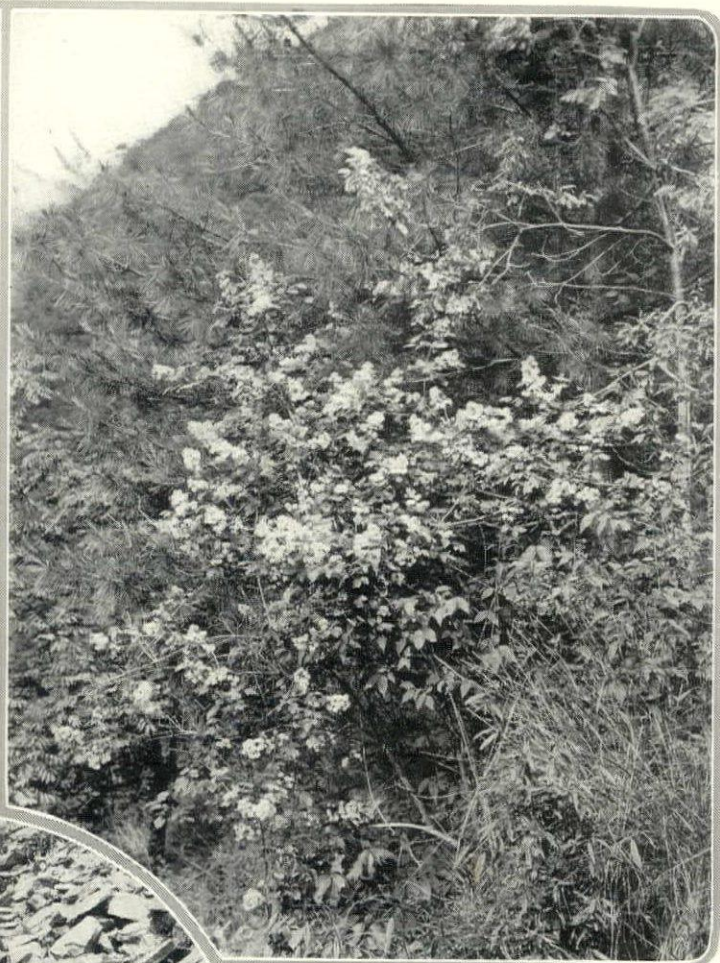


Rich pink, fragrant blossoms are borne by *C. montana rubens*. This is one of the most noteworthy additions to gardens in modern times. Mr. Wilson introduced it

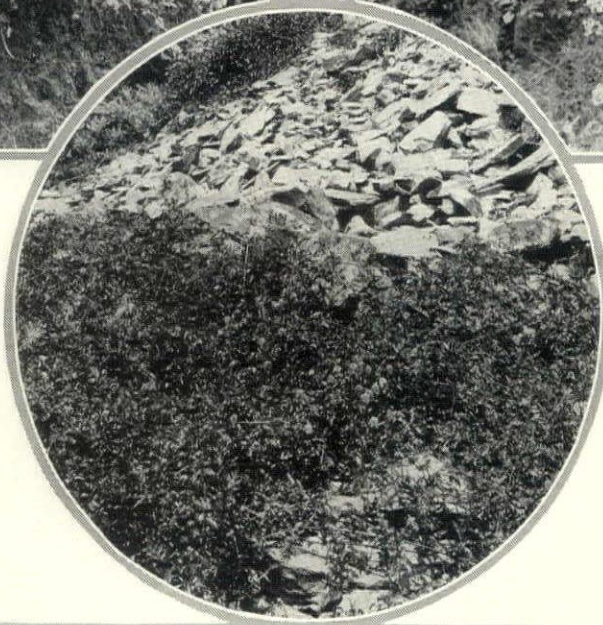




*Clematis glauca akebioides*, with bronzy yellow flowers, is one of the handsomest oriental sorts. This is another of Mr. Wilson's many valuable introductions to American gardens



In the Orient an outstanding member of the group which includes *C. virginiana* is *Clematis grata*. Like those of its close relatives, its flowers are small but profuse and fragrant

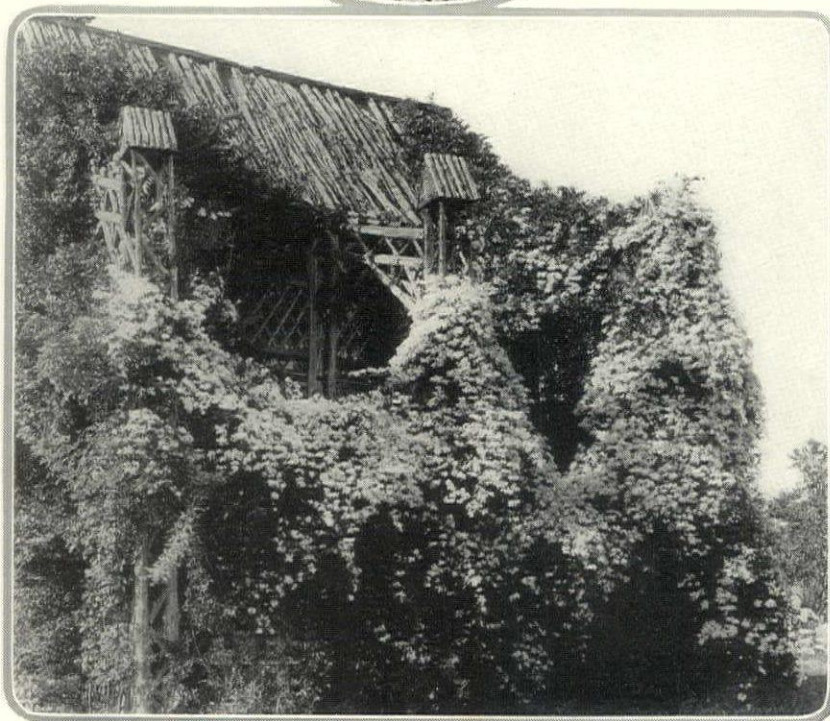


Yellow and top-shaped are the nodding blossoms of *C. tangutica obtusiuscula*, a variety that is at home on screes in the alpine regions of western China

*Clematis paniculata*, a deserving favorite, is one of the Arnold Arboretum's gifts to American gardens. It came to this country by way of Russia

Clematis family are really grown in American gardens. The large-flowered hybrids have many admirers but seemingly they are not very successful with these gaudy blossomed aristocrats. In and around Montreal, I have seen in greater quantity and perfection the glorious *C. Jackmanii* types than elsewhere in North America. Does the natural limestone soil of Montreal give the clue? Only in part, I think, since if it did these plants ought to be in equal evidence throughout western New York.

The large-flowered Clematises are of mixed parentage and obscure origin. It is doubtful if some of



the printed stories concerning them have foundation in fact. The original Clematis of this class is supposed to be *C. Hendersonii*, which is said to have been obtained about 1830 by crossing *C. viticella* and *C. integrifolia*. It is still a popular plant which grows from 6' to 8' tall, and produces from July to September bluish purple flowers each from 2" to 3" across and borne singly on 4"-long stalks. A slender, not very woody plant, it dies almost to the ground level each year.

In truth, *C. Hendersonii* is not far removed from and is probably a mere form of (Continued on page 182)







(Upper left) From a broken-flagged terrace to which the main path leads from the house one turns aside and steps down to a lawn whose smooth expanse is framed by trees and irregular borders of hardy flowers

(Lower left) There is abundant color in this garden of Mrs. Childs Draper, of which Mrs. Samuel T. Bell is the present owner. One senses a pleasant seclusion, almost as of unobtrusive walls, in the surrounding trees



Amemlya

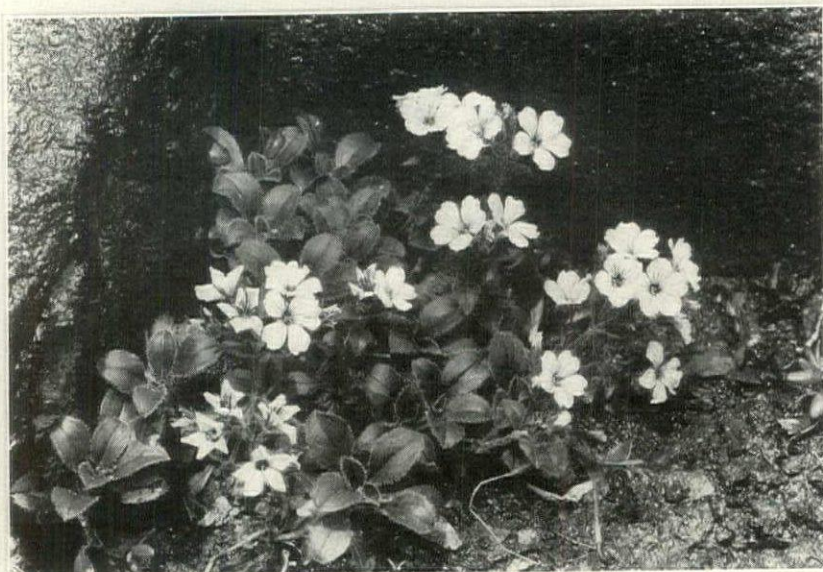


At the far end of the lower lawn a statuette rising above a rounded pool shows across the flower tops, a silhouette against the tree shadows. Ruth Dean was the landscape architect of this garden at Stamford

The vegetable garden, from which this photograph was taken, is reached by two walks. The principal one leads from the flagged area shown on the opposite page, and the secondary path is pictured here

# A CONNECTICUT GARDEN ON TWO LEVELS





Healy

One of the prettiest Chalkplants is *Gypsophila cerastioides*. Its blossoms are large and etched with purple. In a year or two it will form a compact little mat that is ornamental even when the flowers have gone by

## WORTHY WHITE FLOWERS

LOUISE BEEBE WILDER

*Lamium album*, the creamy white form of Deadnettle, blossoms attractively in summer. It spreads rapidly and therefore should be watched

*Arabis mollis* creeps flat upon the ground and sends up many clusters of dainty flowers early in April. This, too, is a rapid spreader

The white tradition is charmingly carried on by the masses of *Epimedium* shown below. This flower opens in May, in rather shady situations

WHITE flowers are so numerous that nothing would be easier than to plant an entire rock garden with them alone. But despite the fact that many of them are not quite as the driven snow, numbers tending towards cream, green, gray or a faint flush, and still others being flecked or etched or stained with color, I think it would be a chill and uninviting region on the whole. We should sadly miss the glowing hues and the exciting points of brilliance we delight to find in our rock gardens. But in any case we cannot do without a great many of the candid sisterhood, for







*The double-flowered form of Arabis blooms later than the single and is a thoroughly effective plant where there is room for it. It is a little too strong a neighbor for small and delicate gems of the rock garden*

## FOR OUR ROCK GARDENS

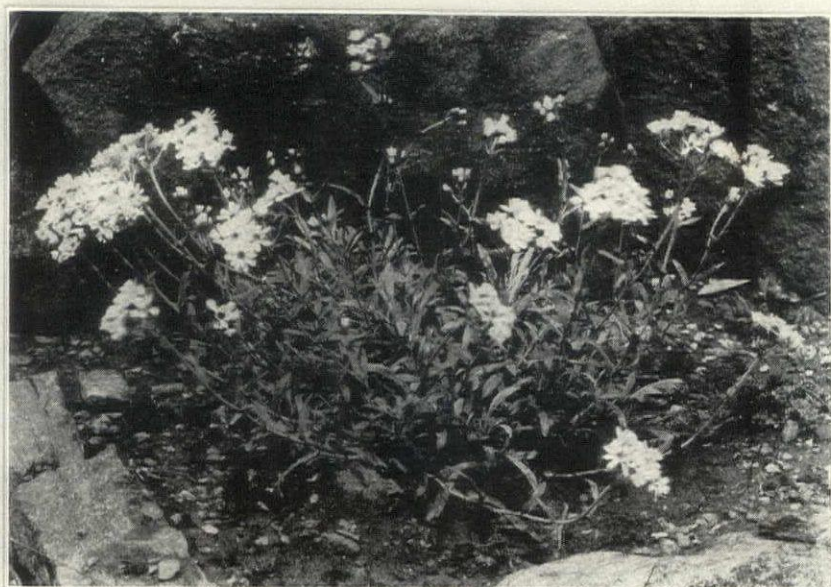
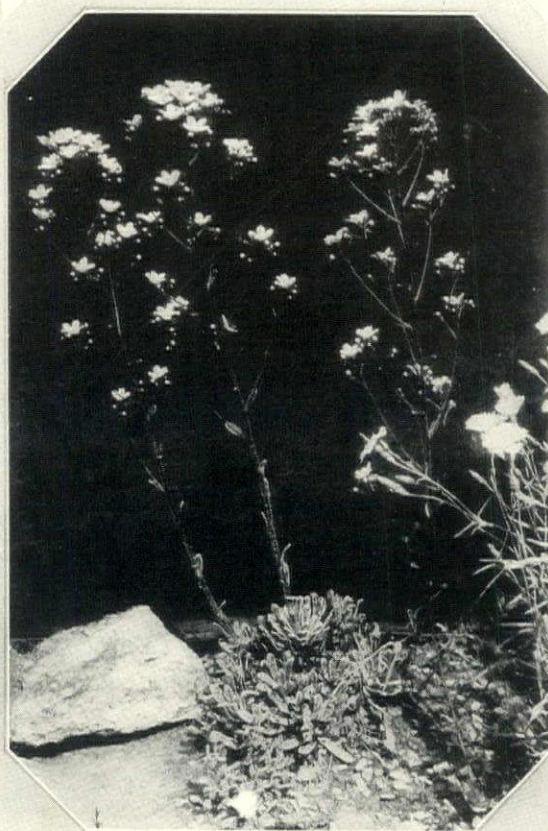
among them are not only some of the most reliable of the standbys, such as Arabis, Hardy Candytuft and the like, but some of the daintiest and most lovely treasures.

The white-flowered bulbs of spring are especially virginal and beautiful. The Snowdrop, the Snowflake (*Leucojum vernum*), like a giant Snowdrop which, because of its delightful fragrance, was of old styled the Bulbous Violet; white forms of Scilla, Chionodoxa, Crocus and Muscari; the white and creamy Troutlilies (*Erythronium*); and the

*Many of the encrusted Saxifrages are readily grown and bear starry flowers on graceful, swaying stems. They like plenty of sunshine*

*One of the quaintest of bulbous plants is Fritillaria meleagris alba, the white Checkerlily. Its pendent blossoms are a spring feature*

*Achillea serbica is an easily grown dwarf Yarrow. It is an early summer bloomer bearing Daisy-like flowers that are carried in loose clusters*



(Continued on page 174)



# ARRANGING FLOWERS FOR EXHIBITIONS

*Definite Suggestions Which Bear Upon the Choice and Grouping of Plant Materials in Such a Way as to Win the Judges' Award*

KATHARINE T. CARY

FOR years we have all wondered, in viewing so called artistic arrangements at flower shows, why judges placed ribbons on certain spots they saw fit to honor: whether they liked to arouse vehement dissent, or if they saw something in these arrangements which was entirely hidden from the layman's eye. By literally "listening in" at these judges' discussions, and sometimes filling a judge's place, some blue ribbon reasons are gradually becoming clearer and are here set down for the benefit of brother and sister exhibitors.

In the first place, flower arrangements made for an exhibition are far different creations from the quiet vase made for home consumption. The moment a judge arrives at the flower show he or she wanders down the line of waiting floral beauties looking eagerly for something "distinguished". Oh, that heart breaking word "distinguished"—how many tears and sleepless nights are you responsible for! In a few minutes the judge has the distinguished gems checked in his book for further study and final placing. These may be distinguished by perfect arrangement, originality of color combination, original use of material, perfection of bloom or unusualness of flower form. Sometimes all these qualities are found in one happy combination, when, of course, the blue ribbon is assured. Unfortunately most arrangements having one or two of these qualities are lacking in the others, because there are so few known rules in the game that it is difficult to check oneself up.

In buying for winter exhibitions I would suggest looking for unusual color or flower form at the florist's, and then selecting the receptacle which is becoming to your scheme. Greenhouse plants are conventional, and not as adjustable as our summer garden flowers, but with an interesting color combination we can always find a harmonious receptacle. In summer it seems best to select quite the other way: decide upon an inspiring bowl and rummage about the garden for something crying to go in it.

Pottery, pewter and copper carry strong, hard color better than glass. Types of flowers such as Roses, Gypsophila, etc. go well in glass or delicate porcelain. Many good arrangements are made by hinting at the color of the receptacle in the color of

the flower combinations, to make the color of the bowl "carry up" into the flower scheme. Do not, however, copy all the colors in a bowl, as this is unoriginal and monotonous. A frequent fault, too often seen, is to show the whole straight line of the container. This margin line should be broken on the side or front by a grouping of leaves or flowers, to feel that the container is united with and blends into the arrangement. The stem holder or "turtle" should not be obvious. Even when this

from one's own imagination, and is more difficult for amateurs to carry out, but worth every effort to learn. Even in this picture some knowledge of plant growth must be kept in mind, but the interest is centered far more in color balance, scheme, proper filling of spaces and the effect of light and shade than in accurate knowledge of how the plant grows.

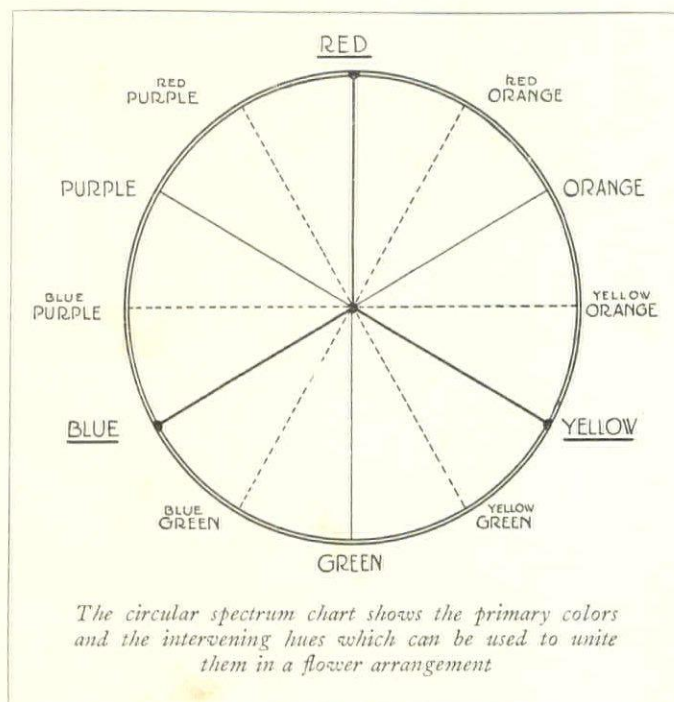
The Japanese use Type 1, much elaborated. Their great art is one of elimination and the scissors play the important rôle.

All crossing and interfering lines are removed, leaves and flowers are turned and twisted to display their best side to the world, until the picture is quiet and simple to look upon but always keeps the character of the growing plant. Rarely more than three varieties are placed together, and these selected because they grow in the same season or locality. We cannot go into Japanese arrangement here, as it is a lifetime study and means little in our crowded houses, but we must know one or two basic principles which are the fundamentals of our own arrangements and should be mastered before any type of flower arrangement is attempted.

Let us start with form and pick out a strong fine stalk for the main central line or backbone about which all the other stalks are to be grouped. This primary line must have a firm stance, if you

will forgive golf language, and the stem must come straight out of the holder, although it may have a curve about halfway up the stem, to break its stiffness. The top of the main stalk ends in a line with the middle of its own stem so that it feels properly balanced. The secondary stems, which in real Japanese art are about half the length of the primary, may be many, and are arranged on the outer side of the curve of the primary stalk. They may vary in height but always start from the same base with the main stalk and seem to be a part of it. The third stalk, in Japanese arrangements, is about  $\frac{1}{4}$  of the primary stalk in length and need not come out of the same base, or may be much separated from the two higher stems to give variety. This third stalk is arranged inside the curve of the first long stalk. Naturally we do not follow these rules exactly, but they give valuable suggestions. As we all know,

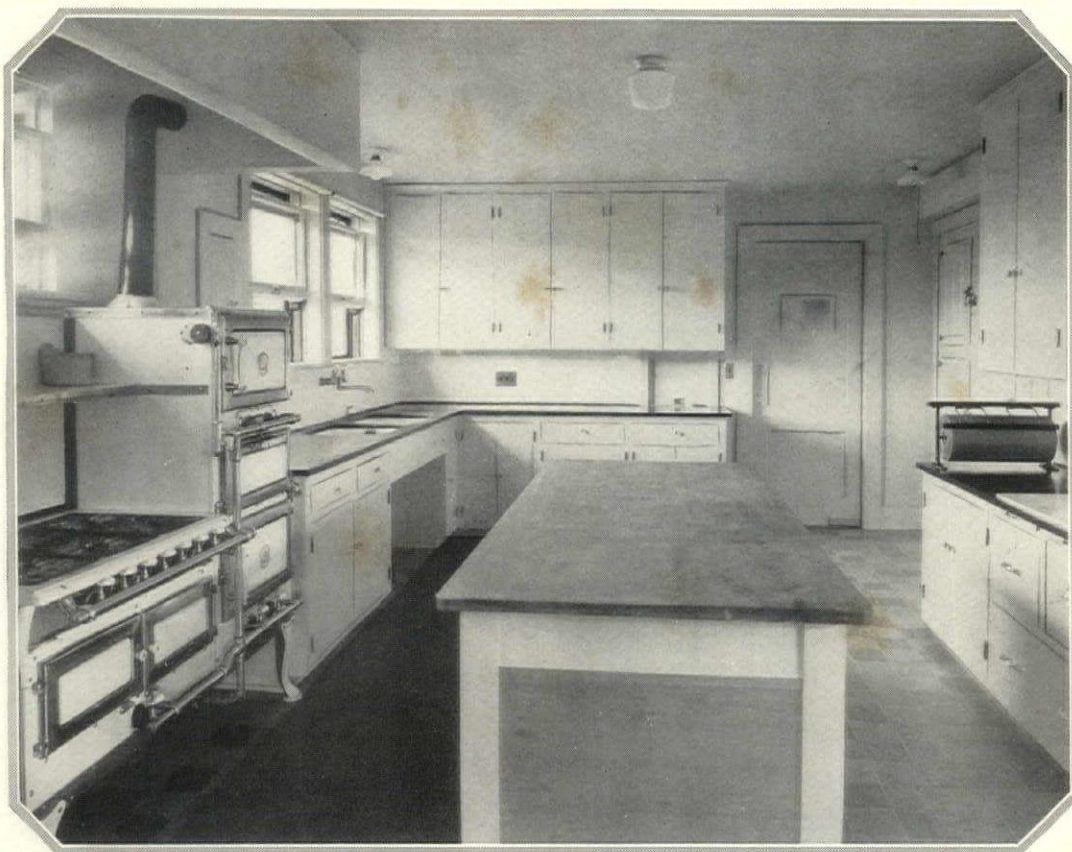
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holder is bronze and part of the container scheme it should not draw the eye constantly from the flower picture above it, nor allow the public to see the mechanics by which your delicate stems are made to stand upright. Dark receptacles are more becoming to flower arrangements than light ones, except with delicate flowers, or when working out a color scheme where a strong colored bowl must complement or supplement the whole plan.

Flower arrangements seem naturally to divide into two types. Type 1, the purely realistic or naturalistic which purposes to reproduce a growing plant of varying heights, with buds, flowers and leaves in different states of development according to their age on the plant; and Type 2, which makes a pattern or composition of flower and leaf, more artificial, perhaps, but always interesting because more personal. This type is produced by using plant material to form a picture after a design





*Spaciousness and light have both been provided for in the kitchen of Douglas Fairbanks' residence in Beverly Hills, Cal. Range hood and window carry off all odors of cooking*

## CONCERNING THE AIR IN THE HOUSE

*Proper Conditioning of the Air Indoors Is an Important Matter*

*For Which Special Devices May Be Obtained*

ETHEL R. PEYSER

OUR education in matters of hygiene sometimes shows strange omissions. Time after time we are prey to throat and nose diseases due to air with too much, too little or no moisture (humidity), and these colds attack the bronchial and lung regions. Yet we persist in being antediluvian in the matter of good air, even though we insist on proper heating, laundering, cooking and other essentials.

We have known little or nothing of the facts of ventilation. We have not known that actual climates can be made indoors, that dry air can be moistened, dusty air dusted, cold air evenly warmed, warm air evenly cooled, and that air can be changed with the constancy and evenness of a clean water supply. Those of us who have hard or impure water rush immediately to devices insuring us against the evils resulting from such conditions. But still, we think bad air an inevitability and too expensive to change—or give it no thought at all.

Of course, any device costs money, but ventilation devices are not any more expensive than other things and probably pay more on the investment than all the rest. For air is the staff of life, even though

bread has been given that place in the past. Consider these astounding facts:

You might live forty days or more without food and a long time without water, but only about four minutes without air! Now where does bread come in? You can wrap up and keep warm, and you can do without ice for awhile; yet heating and icing appliances are everyday possessions to all of us.

In the new tunnels, subways and cellars, we have often better air and healthier air than in our homes, and the majority of factories have better breathing facilities than the finest homes. This may astound you. Yet it is true, because in these places there are functioning ventilating systems so perfect that the intake and outgo of air are suited to the human being and the proper amount of humidity is maintained constantly, making for more healthful conditions and infinitely higher efficiency.

Of course, these systems are installed in part because it raises production, for production is based on health. Don't let us make light of industrial improvements because we are interested in the home, for it is pretty nearly true that every valued home improvement has emanated from industrial

sources. The factories were the first to have mechanical refrigeration, insulation, washing machines, dish washers, vacuum cleaners and so on.

On the market today are devices for the conditioning of air that range from the little pan of water set on the radiator or heater to throw off moisture into the air to the installed blowers and humidifiers occupying the cellar with outlets and air intakes situated in proper places. Between these come the fans by themselves, fans in combination with humidifiers (or pans of water), humidifiers in connection with furnaces and the ozonators which split up the immediate air into ozone (oxygen) and hydrogen and more or less kill odors and germs. All these things are good in their way. But to have perfect ventilation these factors must be covered:

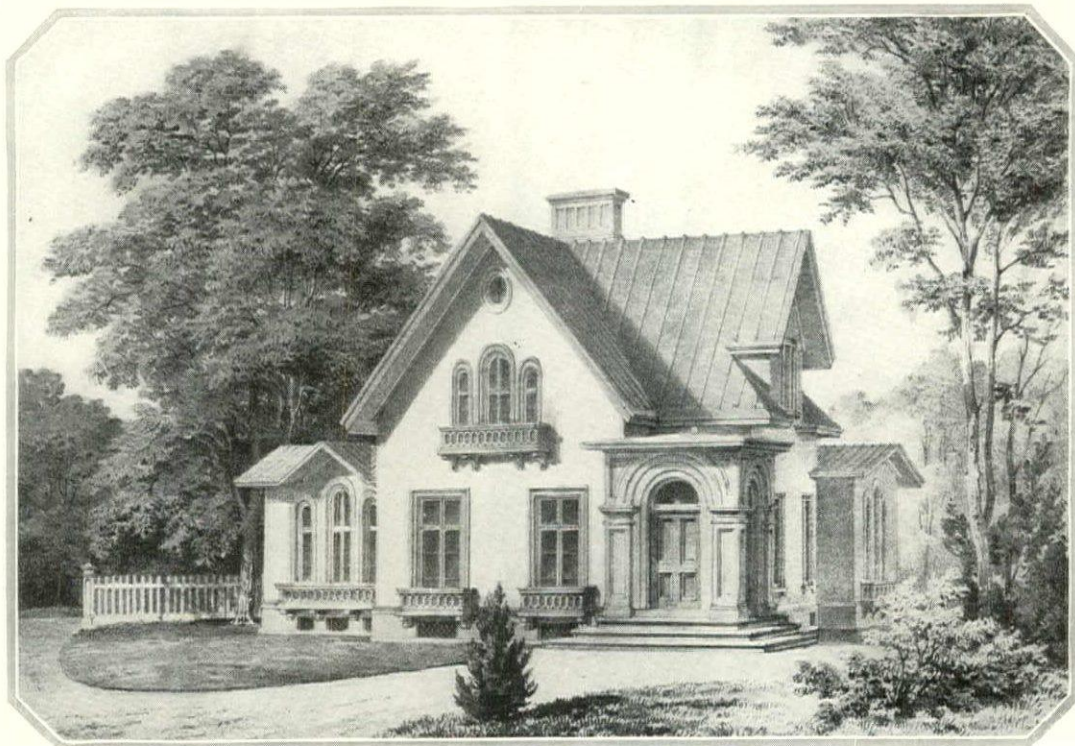
Sufficient air change per hour; adequate intake of air; adequate outlet; proper moisture or humidity; proper temperature; dust control and air cleaning.

Now, as the proper temperature of our homes is 68° F., so the proper relative humidity ranges from 42-46%. When the mois-

*(Continued on page 156)*



*This cottage is typical of 1856, the date of Lafever's last book. It is the expression of a period that knew nothing about architecture, but knew what it liked*



## FROM GEORGIAN TO VICTORIAN

*Some Strange Phenomena of Fashion in American Houses as Shown in*

*the Works of Asher Benjamin and Minard Lafever*

RICHARD H. PRATT

A RATHER peculiar thing happened to houses in this country during the first fifty years of the last century. It was as though a breeze had blown a cloud of vagabond seeds into the trim beds of a garden filled with Pinks and Phlox and Columbine; and it was as though the gardener had found these strange seeds (when in due season they grew and flowered) a sort of weird relief from his long familiar favorites, and had turned his attention to their cultivation at the expense of those previous perennials.

For in a way it was as though the time of the Colonies had been a trim delightful garden of architecture, with the phantom of Christopher Wren still fluttering about its borders of rooms and doorways, seeming to guide in a sunnily vaporous fashion neat and graceful arrangements of warm red brick and cool white woodwork. And while nothing lovelier has since bloomed in America (nor it is likely ever shall), the phenomenon of fashion and change is a so common occurrence in all affairs of life that no one of the world will wonder that people began to prefer outlandish things, because they were new, to even quite beautiful things which had worn out their welcome.

So, it may not have been, after all, such a very peculiar thing to have happened—this revolution in taste which from being

barely noticeable in 1800 had become overwhelming by the Fifties. Still, there were men like Jefferson, in Virginia, and Bulfinch, in Boston, who were architects in spirit as well as practice and who must have felt the beauty of that fine tradition of the 18th Century, recognized its tender, robust possibilities, and cared that it might remain healthily alive as though it were a bed of trimly flourishing Pinks and Phlox and Columbine. At least, either of these two men, if any at the moment had been able, could have kept the Georgian spirit ascendant in American architecture. Perhaps, however, it was doomed to die; to be smothered out of existence by a crop of rank invaders, and perhaps even these two brilliant amateurs would have failed in an attempt to preserve it, howsoever powerful their inclinations.

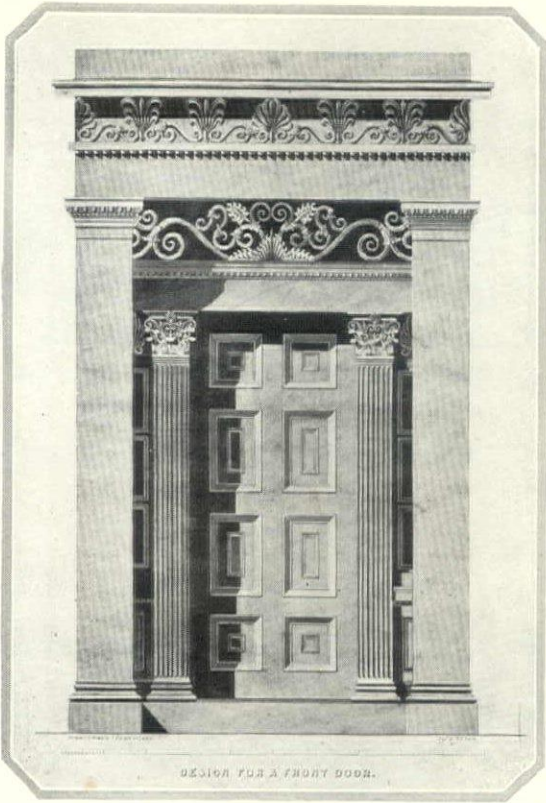
At any rate, neither one tried. What they did do was to turn their hands to architecture with a capital A. This had never been done before in America, for the Colonies had been content with a colloquial rendering of the English Renaissance, which was a style altogether sympathetic to the tastes and abilities of their carpenter craftsmen; and as it had never before been considered that ambition was an essential ingredient of beauty, the nearest approach to grandeur that the Colonies had produced was a public building or so, like Independence Hall and

a dozen or more rather magnificent manor houses like Whitehall and Westover. But as our national pride swelled, such modesty could no longer accommodate it. Jefferson remembered that Rome, too, had been a young republic, and it was only the matter of a moment to convince himself that this identification more than justified the adoption of her architecture. After Washington he was our most popular figure in the early days of the nation, and as such his influence could be felt as plainly as a change in temperature. He was essentially a statesman, but he had a passion for architecture which can be compared only with the passion, let us say, some great financiers have for collecting postage stamps. He approached the profession as a man of taste and as a scholar but not as a great original artist. His Monticello is rather poor Palladio, though it must be said that his University of Virginia as it stands today, mellow and mossy with age, is a piece of Classic design as satisfying in "quality" as any to be seen in the United States.

But the object here is neither Jefferson nor Bulfinch; it is to show the downfall, the crumbling, or whatever could be called the eccentric misbehaviour, of taste in the first fifty years of the 19th Century. There are many points of view from which to watch this ill-fated parade, but to choose

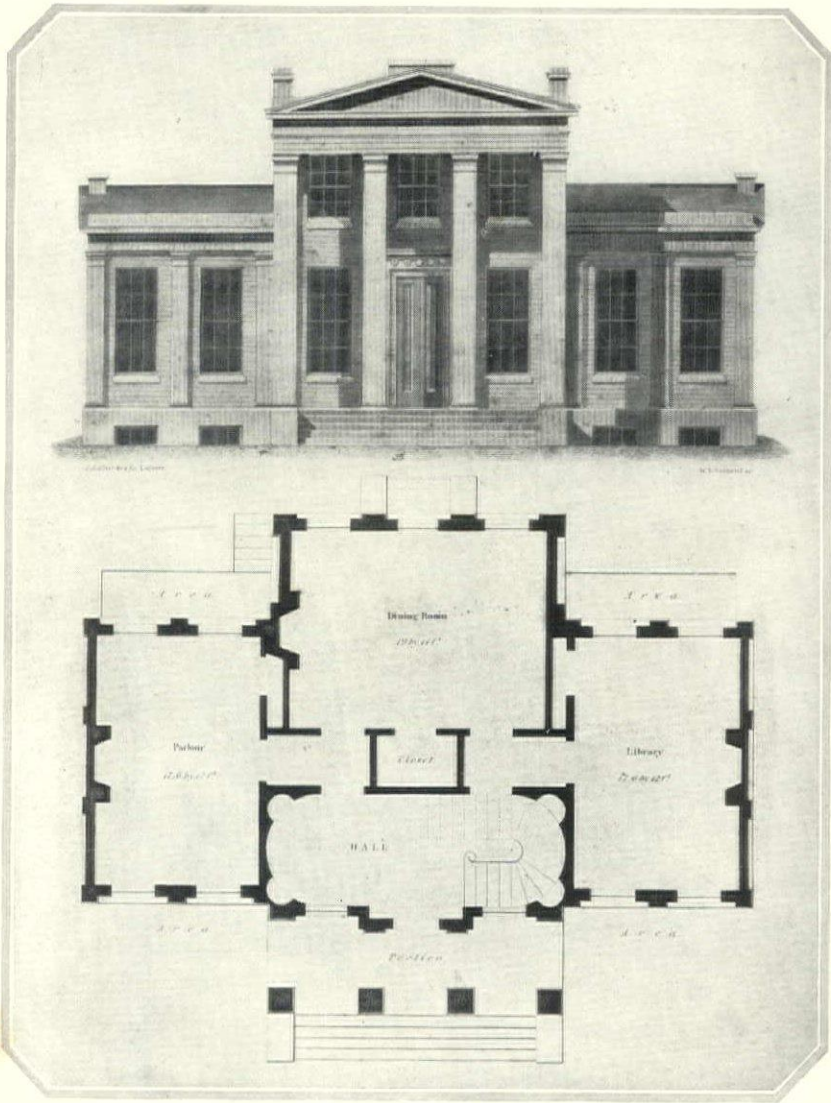
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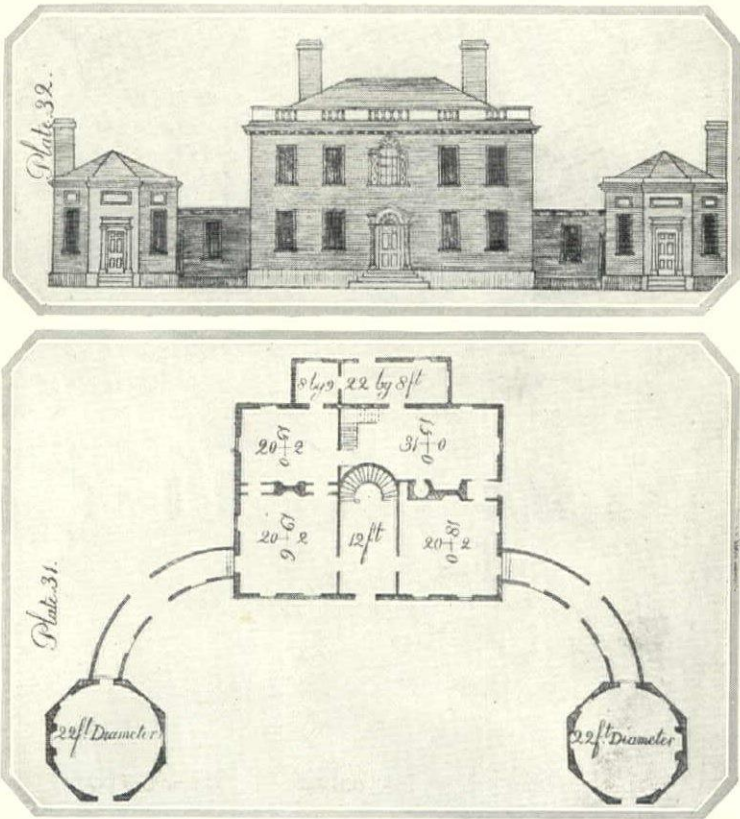
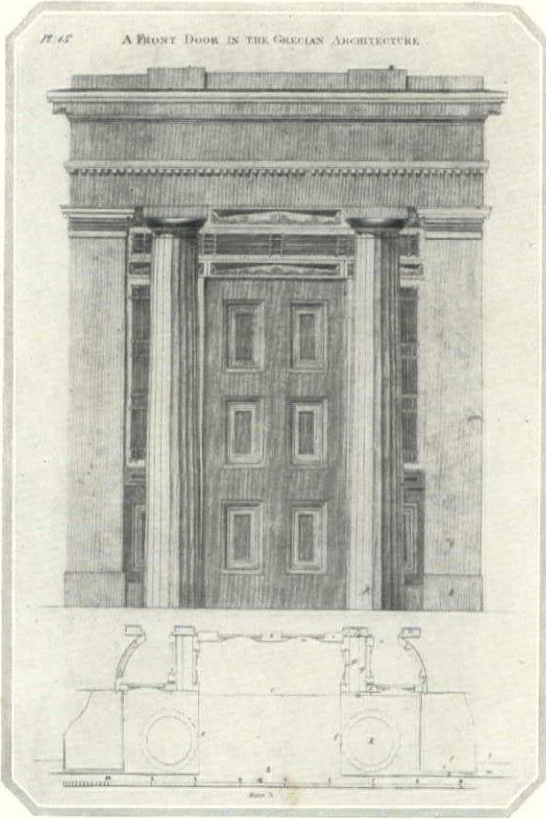
A doorway design from one of Lafever's volumes shows with what fervor this carpenter-architect-pamphleteer took up the Greek Revival, and with what dignified result

At the right is one of Lafever's interpretations of the Greek idea in terms of plain American carpentry. This was a favorite and familiar design in the early Forties



Asher Benjamin, somewhat earlier than Lafever, was less inclined to be flamboyant, as this doorway design from a book of his indicates

That there was a lingering taste for the Georgian at the time of Benjamin's first book (1797) is shown in the amateurishly drawn design below, with its graceful scheme and character







*This memorial accomplishes its purpose with great dignity, yet by being beautiful rather than austere, and by affording shade and comfort it provides a pleasant inviting retreat. It is the Coykendall memorial at Kingston, N. Y., another view of which is shown on the facing page. York & Sawyer were the architects*

## MEMORIALS FOR TOWN BETTERMENT

*How Monuments in Memory of Famous Persons and Historical Incidents*

*May Be of Real Service to the Community*

THE ending of the war was the signal for a season of memorials, and it is pleasant to observe with what finer reuse of beauty and fitness than was the practice on previous similar occasions these testimonials have been planned and executed. It was natural that the Civil War, ending when it did, should have inspired an enormous number of monuments and statues, dedicated with howsoever deep devotion, but of dubious artistic merit; and so it is natural now that this being a far more fortunate era for the fine arts than that earlier one of the sixties and seventies, our modern memorials should brighten rather than darken the land.

We have done more than improve our designs; we have so widened the scope of architecture in this field that a memorial need no longer be merely a shaft, or some sculptured device on a suitable base, but may take almost any form from a tablet to a temple. We have discovered that too many statues and monuments have been set up only to be forgotten; for only the truly great ones and the spectacular ones

(and it must be admitted that only a comparative few can be really great or spectacular) continue to beautify and enliven their surroundings.

We can honor and preserve the memory of a person or an event with just as much dignity and devotion by building a memorial library, a community house, a civic hall, a playground shelter, a drinking fountain even, as we can by erecting a statue or a cenotaph. For the usefulness of any one of these structures can only heighten its memorial value. The fact that it embraces the life of a community in a pleasant, practical way gives it a permanent vigor and significance which cannot for long be the attributes of a mediocre monument.

Any monument that hopes to live on its esthetic appeal alone must be the product of something very, very close to genius. The mere fact that it is abstract architecture or a fair piece of sculpture will no more suffice than would the name Mischa or Jascha, and even a certain resemblance, give to any fiddler the power of an Elman or a Heifetz. A monument of this sort is a solo per-

former, and the part cannot be played by someone from the orchestra. And yet when the part is played by a virtuoso the effect is unforgettable—which is what makes certain things, like that gigantic Obelisk in Washington, so thrilling, and others like the Lutyens Cenotaph in London, so beautiful and moving.

In a later installment of the Town Betterment series a group of small memorial buildings will be shown, together with some of the finest small monuments that have recently been done. In this issue, we are concerned with what may be called intermediate types—memorials which are neither buildings for a special purpose nor monuments of purely abstract architecture or sculpture.

One of the most delightful examples of this type, and one well suited for many situations, is the design shown at the top of the page. Here a pergola, with its pair of curving benches, forms the background and embrasure of the plot itself. Maples, Cedars, Rhododendrons and a clipped evergreen hedge provide a deep and shady foil



for the simple white architecture, and a long path of flagstones, laid in a regular pattern, makes the approach to it an open lawn. The whole thing is so modest in scale and treatment and so softened by thoughtful planting that it is as charming as a quiet garden, and just as inviting. It shows with how little effort and confusion, and at what comparatively small expense, a dignified memorial can be made which would add to the loveliness and interest of any park, howsoever large or small.

The same might be said for the monument shown on this page, which has been planned along somewhat similar lines. In place of a pergola, two sculptured figures are in this instance the focal point of the design. The semi-circular stone seat will soon be shaded by the young Oaks

*The pleasant approach to the Coykendall memorial is a splendid suggestion as to how similar edifices may be merged into park and playground schemes*



that have been placed behind it, and evergreen trees and shrubs will form an effective background. The importance of shade and abundant foliage cannot be overestimated in connection with memorials of this sort, for they not only bring out the beauty of sculpture and architecture but make of the spot a pleasant place to visit. And in almost every case it will be found the wiser plan to use a few large-sized trees than to wait many years for the full development of even a great number of the smaller ones.

The Dudley Memorial gates at Harvard, which are shown above, are another example of this intermediate type. These particular gates have been designed to harmonize with the architecture of the college buildings, and for  
(Continued on page 162)

*By its planting as much as by its sculpture and architecture this memorial is given real charm as well as dignity. Welles Bosworth, architect*



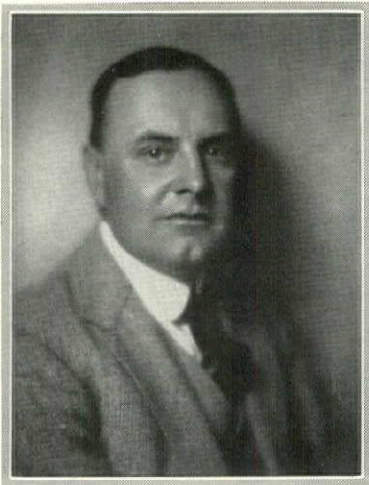


The GARDENER'S CALENDAR for APRIL

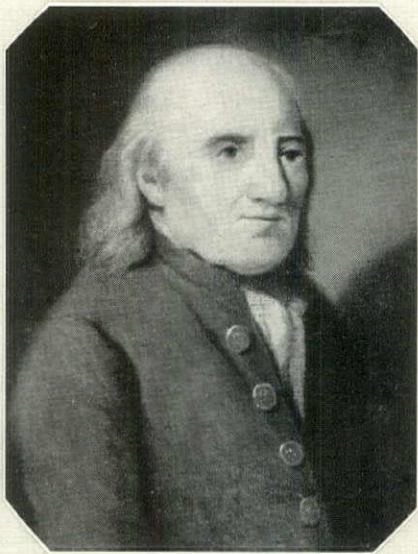
This Calendar of the gardener's labors is planned as a reminder for all his tasks in season. It is fitted to the Middle States, but should be available for the whole country

if for every one-hundred miles north or south there be made a difference of from five to seven days later or earlier in operations. The dates given are for an average season

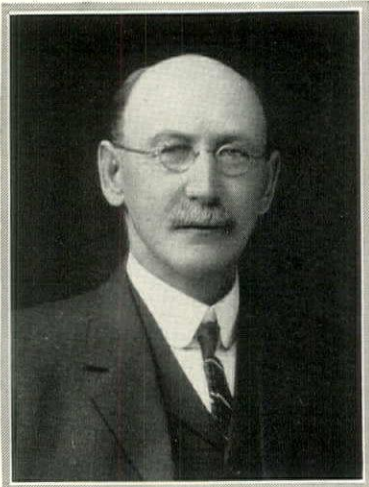
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
O thou with dewy locks, who lookest down Through the clear windows of the morning, turn Thine angel eyes upon our western isle, Which in full choir hails thy approach, O Spring!			The hills tell one another, and the listening Valleys hear; all our longing eyes are turn'd Up to thy bright pavilions: issue forth And let thy holy feet visit our clime! —William Blake			1 Early planting is the rule for Potatoes, which ought to get a good start before hot weather comes. Use only first-class stock, and have at least one eye on each piece.
3 Besure to ventilate the hotbeds and coldframes sufficiently every clear day. The young plants in them need plenty of fresh air, especially during the middle of sunny days.	4 Early spring is a good time to plant evergreens, partly so because of the probability of good wet weather. If there is not plenty of rain you must resort to artificial watering.	5 It is a waste of good material to throw away the winter mulches of manure or leaves. Better fork them under in the garden where they will rot and benefit the soil.	6 Where a soil needs lime, this is a good time of year to treat it. In general, scatter enough of the slaked product to whiten the ground, and work it in lightly with a rake.	7 Spring pruning of the bush fruits and shrubbery in general should be confined to the removal of dead or very old wood. Let the cutting be done at the base of the growth.	8 Wherever there are young plants which have wintered outdoors they should be examined and firmed down into the soil if the frost has heaved the earth and loosened them.	9 Poor, stony soil, especially if shaded, cannot support a good lawn unless it is improved before sowing by the addition of a generous top-dressing of good garden loam.
10 Low areas that you intend to bring under cultivation should first be provided with adequate sub-soil drainage. Tile pipes for large spaces, and rocks for small ones.	11 The wall garden is most successful when its stones are laid up with a definite view to planting. Under these circumstances one can fill the crevices completely with soil.	12 Soil for acid-loving plants can be brought to the required chemical condition by digging in plenty of rotted Oak leafmold or quantities of the decayed needles of conifers.	13 First-class commercial humus is an excellent medium in which to sow outdoor flower and vegetable seeds of all kinds. It is rich in plant food and retains moisture well.	14 All digging tools should be freed from adhering soil immediately after use. Unless this is done they are likely to rust, collect more dirt, and be harder to manipulate.	15 Nothing is gained by very early outdoor planting of flower seeds. Better results accrue if you wait until spring really comes and the Maple leaves are beginning to open.	16 Pot-grown plants of many kinds are better for setting out in the garden than those which have been grown unrestricted. Their root systems are more sturdy.
17 All seedlings and young plants that have been growing in the house or under glass need to be hardened off, or gradually accustomed to cool air, before being set out.	18 When the Peas are about 4" high they ought to have the soil drawn up against them on both sides as a support until they begin to send out their climbing tendrils.	19 In sowing seeds it is advisable to have the soil finely pulverized at least 3" deep. This will aid in the formation of good roots during the critical early stages of growth.	20 Should you desire Troutlily bulbs for a native plant garden they can be collected from the woods in June. Better mark the location now, as the foliage will die down.	21 Barnyard manure is a risky fertilizer to use on beds of German Iris. Unless it is very old, indeed, it is quite likely to cause a destructive rot which attacks the roots.	22 Second sowings of early vegetable seeds may be made about the time the first are showing above ground. Subsequent plantings go in at intervals of ten days or two weeks.	23 Seed of Wild Columbine ( <i>Aquilegia canadensis</i> ) can be secured from dealers. If scattered now among outcropping rocks you may look for blossoms next year.
24 Many kinds of wildflowers can be transplanted when in blossom if extra care is taken. They should be lifted intact with a large portion of soil, and reset promptly.	25 Seeds saved from Chionodoxas and other small, early spring bulbs germinate quite readily. They should be sown a few days after gathering and should sprout next spring.	26 The foliage of all bulbs needs to have time to ripen before being cut down. Let it turn brown at the tips. This applies to Crocuses on the lawn, as well as others.	27 Bulbs and tubers which will need staking, as well as Pole Lima Beans, ought to have their supports set firmly in place when planting is done, to avoid later disturbance.	28 The first batch of Gladiolus bulbs can be planted as soon as the ground is dry and fairly warm. Subsequent lots can go in every two weeks until about the middle or end of June.	29 It is a good plan to label as you go, whatever kind of garden planting you are doing. Memories are not infallible, but good labels firmly placed leave no room for doubt.	30 In sowing Gladiolus bulblets, scatter them in drills an inch or two deep, much as you would garden Peas. In a couple of years they should be large enough to bloom.



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The pioneer plant explorer of America, as painted by Peale. His old homestead in Philadelphia is now a park maintained as a memorial by the city



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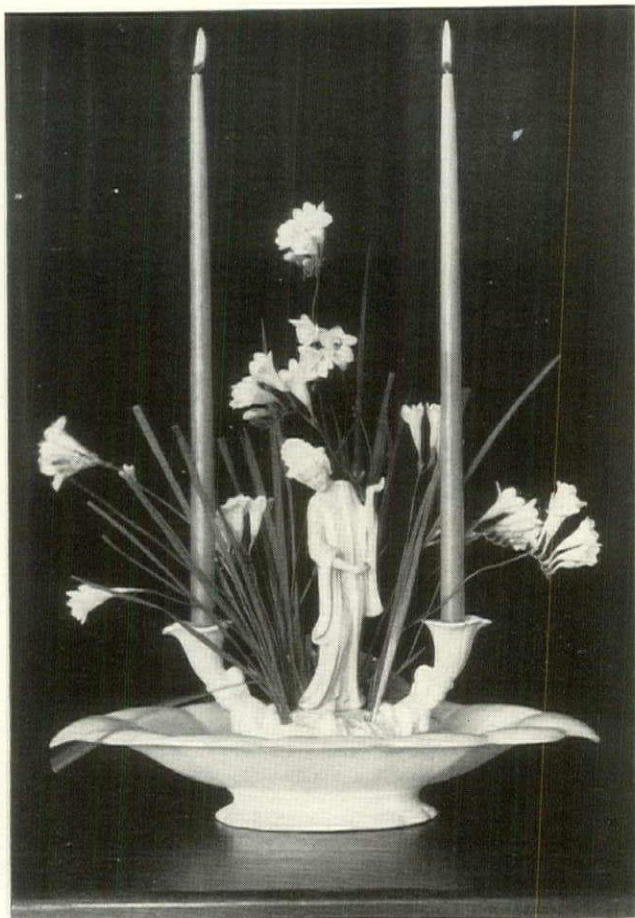
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*R. Guy Cowan*

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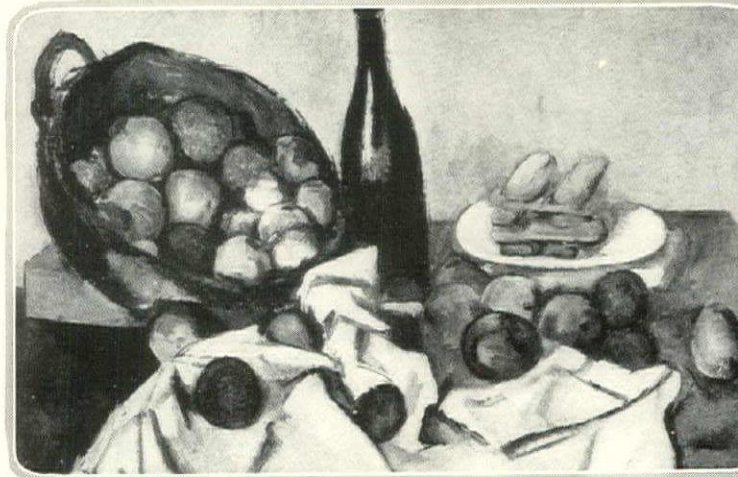
"*Charming and Unusual Flower Arrangements*," is an interesting booklet which we will gladly mail upon request, with names of local retailers.



THE COWAN POTTERY STUDIO

"An added touch of charm for every home"

ROCKY RIVER, OHIO



An extremely modern type of fruit-piece. It is the work of Paul Cézanne (1839-1905), and hangs in the Helen Busch Memorial Collection, Art Institute of Chicago

## THE RETURN OF THE FRUIT PIECE

(Continued from page 103)

In a letter to the Reverend William Cole, written March 6, 1780, Horace Walpole says: "Mr. Pennicott has shown me a most curious and delightful picture. It is Rose, the Royal gardener, presenting the first pine-apple raised in England to Charles II. They are in a garden, with a view of a good private house, such as there are several at Sunberry and about London. It is by far the best likeness of the King I ever saw; the countenance cheerful; good-humoured, and very sensible. He is in brown, lined with orange, and many black ribbons, a large flapped hat, dark wig, not tied up nor yet bushy, a point cravat, no waistcoat, a tasselled handkerchief hanging from a low pocket. The whole is of smaller landscape size, and extremely well coloured, with perfect harmony. It was a legacy from London; grandson of him who was partner of Wise."

The Reverend William Pennicott presented this picture to Walpole, and

in the catalog of Walpole's treasures at Strawberry Hill, we read that "house seems to be Dawney (Dorney Court, near Windsor, the villa of the Duchess of Cleveland," and the picture described as "probably by Dankert (Hendrik Dankertz or Danker, a Dutch artist employed by Charles II). This picture finally came into the possession of Sir Philip Sassoon, M.P. There are two other versions of the picture, one in the possession of the Queen and the other in the collection of the Earl of Dysart at Ham House, Peckham."

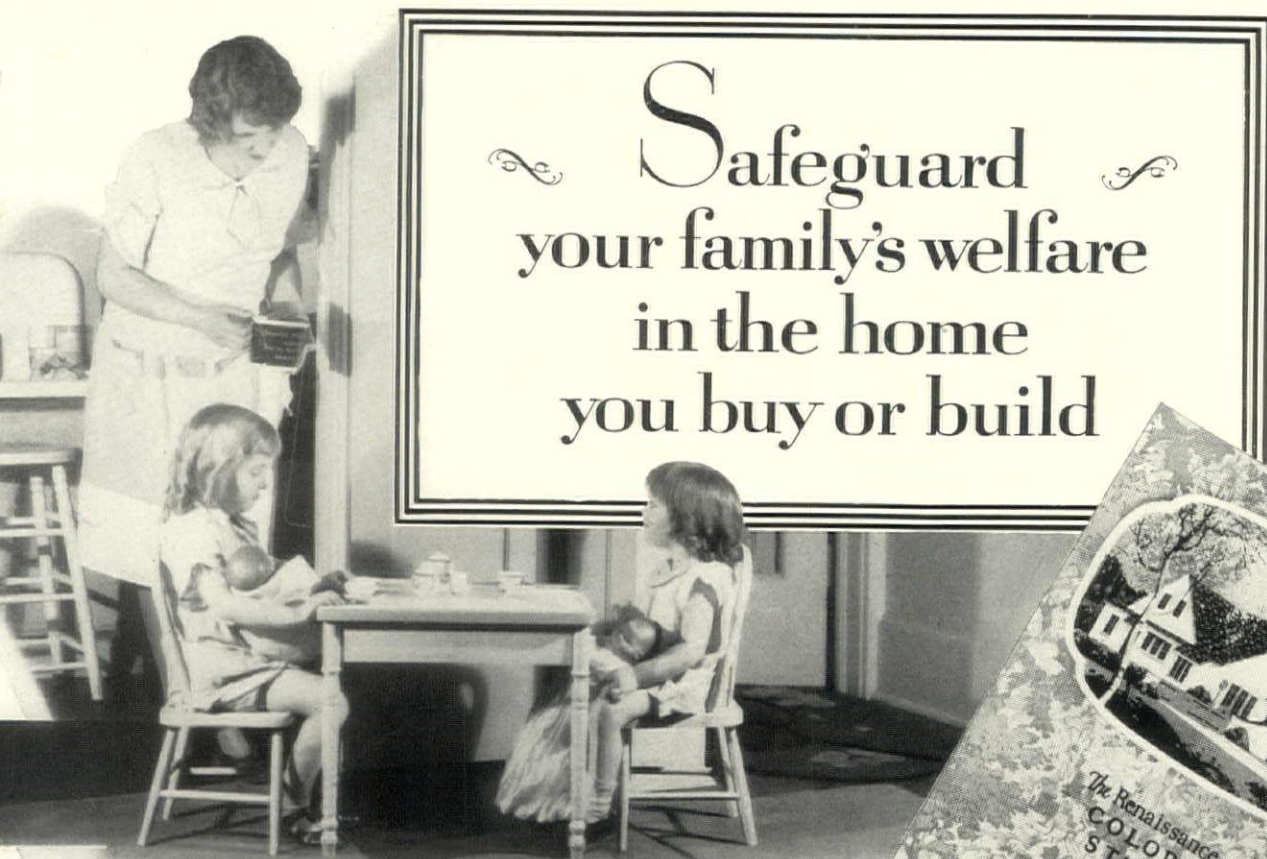
An entry in John Evelyn's Diary for August 9, 1661, would indicate the year 1657 as that in which the Pineapple was introduced into England. August 19, 1668 he wrote: "I saw the magnificent entree of the French Ambassador Colbert, received in the Banqueting House. I had never seen a richer coach than that in which he came in to White-hall. Stand"

(Continued on page 130)



Jan van Os (1744-1808), of the Dutch school of fruit-piece artists, executed this painting. He was also a poet of some reputation





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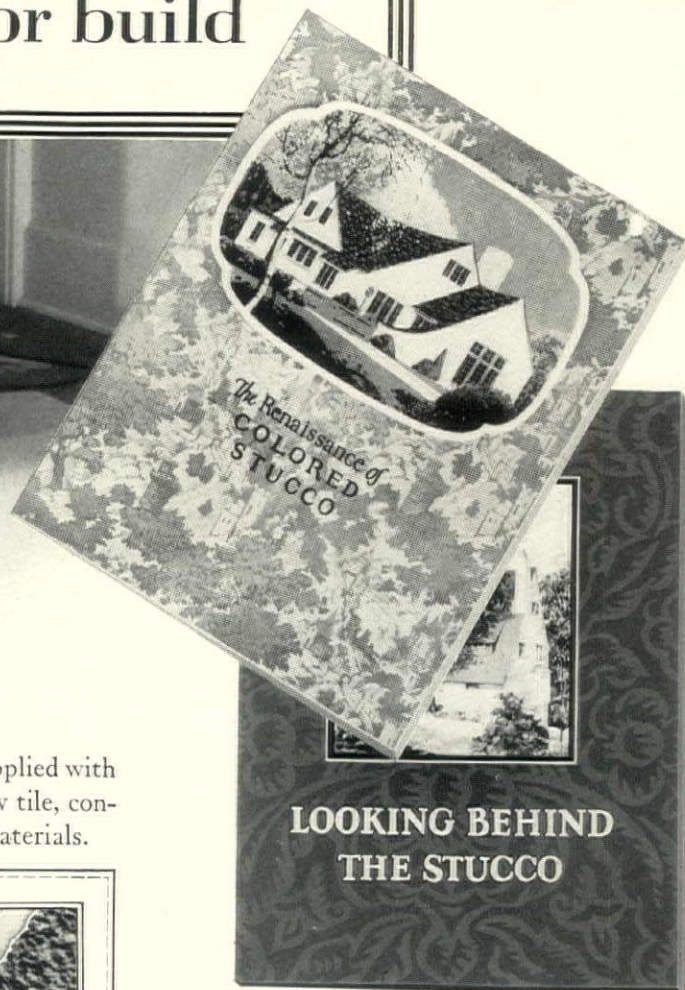
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Hostess Sets of 51 pieces in many spray decorations, such as the "Normandy" illustrated below, can be purchased for as little as \$40 to \$50. Be sure of the *genuine* HAVILAND China which bears the trade marks shown below.

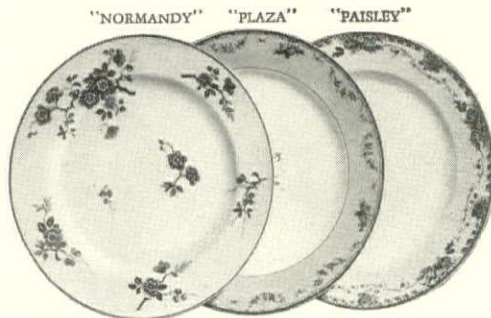
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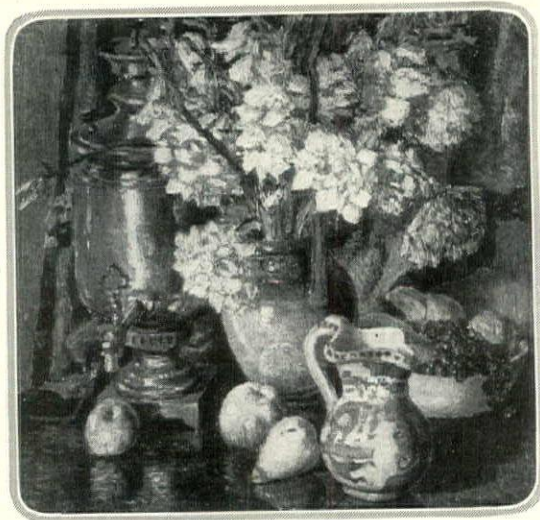
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"The Russian Samovar" is another illustration of the modern exemplification of still-life subjects. By Sigurd Skov. Courtesy of the Milch Galleries

## THE RETURN OF THE FRUIT PIECE

(Continued from page 128)

by His Majesty at dinner in the Presence, there was of that rare fruit call'd King-Pine, growing in the Barbados and the West Indies, the first of them I had ever seen. His Majesty having cut it up, was pleas'd to give me a piece off his own plate to taste of, but in my opinion it falls short to those vanishing varieties of deliciousness describ'd in Capt. Ligon's 'History,' and others; but possibly it might, or certainly was much impair'd in coming so far. It has yet a grateful acidity, but tastes more like the quince and melon than of any other fruit he mentions."

While the "John Rose Presenting a Pine-Apple to King Charles II" painting in Queen Mary's possession, (now in Kensington Palace, I believe), is not strictly a fruit-piece of the sort which I have mentioned as going out of fashion but to come in again, it has, as an antecedent, connection with the pineapple fruit-piece shown on page 128.

In Samuel Pepys's day fruit-pieces were fashionable, and he seems to have liked them as much as he seems not to have cared for landscapes. March 23, 1665-1666 we find in his *Diary* this entry: "Anon comes my wife and Mercer and little Tooker, and having done with me, we all to a picture drawer's hard by, Hales carrying me to see some landskipps of a man's doing. But I do not like any of them, save only a piece of fruit, which indeed was very fine." I have often wondered if a fruit-piece was among the pictures referred to by Pepys in his early entry,—"Came Mr. Savill with the pictures, and we hung them up in our dining-room. It comes now to appear very handsome with all my pictures." Certainly Pepys's England did not lack for still-life subjects for the horticultural limner. We can get an idea of the models an English garden would furnish as early as 1612 from Peacham's *Emblems*:

"The Persian Peach, and fruitful Quince;

And there the forward Almond grew,  
With Cherries knowne no long  
time since;

The Winter Warden, orchard's pride;

The Philibert that loves the va  
And red Queen-apple, so envide

Of school-boies, passing the pal

The Dutch painters of the 17th Century were masters in still-life painting. The practical Hollander took definite satisfaction in food and in flowers. Tulips or tripe, (or both) seemed worthy the artist's brush; figs or Figs, Grapes or grouse inspiring his brush. There is nothing much lower than a beautiful flower-piece. Jan Davidsz de Heem, and many Dutch fruit-pieces of the century are as lovely. In the old Dutch fruit-pieces the reproduction of actual texture was not attempted, or if it was, minutely fell just short of it, thus producing art as against artifice. The French painter, Chardin (1699-1779), arrived at more "luscious" quality in his painting of fruit, and this quality in his color did not destroy that particular harmony which that art determines to preserve. Perhaps French fruit-painting may be said to have culminated with Villon (1818-1900), although we have to reckon with Paul Cézanne (1839-1905) and his modernity.

Within the past year I have seen in antique-shops and in picture-shops in America, in England and on the Continent fruit-pieces of interest and beauty well deserving places on our walls, paintings which were not hitherto at prohibitive prices by the dealer, although I hasten to remark that I failed to find a de Heem lurking around ready to give itself up for a guinea, a guilder, or a golden eagle. Still, the collectors' realm is eternal one of discovery!

Of the painters of fruit-pieces of the 17th Century, the members of the Dutch de Heem family take first rank, as likewise they do in flower-pieces. It used to be the fashion to attribute all the early 17th Century Dutch fruit-pieces to Jan Davidsz de Heem, son of David de Heem the Elder. But there were two more Davids in the de Heem family, three who bore the name of Jan, all were painters, and all appear to have painted fruit-pieces. We know

(Continued on page 132)





# THIS SPRING, FASHION is coming into the bathroom



## CANNON TOWELS

*Absorb quickly—Wear well—Cost less*



the plain vanilla, so to speak, of the modern bathroom is turning pistachio and orange! Color and charm and fashion decorate the best-dressed bathrooms this spring, with soap and bath mats, bath powder and Cannon towels in matching hues. For cleanliness can be a pleasure unguessed by the youth that bathed in tin tubs in awe-inspiring rooms of the Mauve Decade.

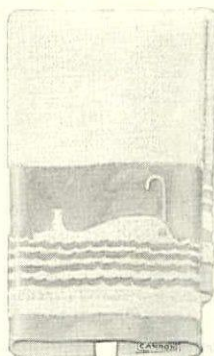
Cannon towels, luxurious as they look, are not expensive. If you are fond of color schemes—and what clever woman is not?—try having the bathroom appear in colors bordered with blue and orange one week, lavender and green the next. It takes no more time, costs no more money, and it does give a delightful effect. Furthermore, all colors in Cannon towels and bath mats are guaranteed absolutely fast, even if boiled. In salts may melt, soap wash away, but your Cannon

towels will come back from laundering as bright and fresh as ever!

These towels give long and satisfying service. That's one reason why most of the famous American hotels, where

housekeeping is done on an immense scale, choose Cannon towels. Another reason is that such purchasers know quality and realize that Cannon offers most quality. Offers it, too, at most advantageous prices, since enormous production in these largest towel mills of the world substantially lessens production costs.

So plan a change in your own bathroom. Invest in Cannon towels, bordered in your favorite color. Prices will please you. They range from 25c for the handy hucks to \$3.50 for the great soft bath mats. Whales, dolphins, little ships sailing, plain borders—ask for Cannon towels, bath mats and bath sheets by name. Cannon Mills, Inc., 70 Worth Street, New York.



The Cannon "Blowing Whale" turkish towel





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**GOLD MEDAL** *Irish Linen* **DAMASKS**



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## THE RETURN OF THE FRUIT PIECE

(Continued from page 130)

little of the elder de Heem, but there is a very fine picture by him in the National Gallery in London, a pyramid of three oysters, a blood orange and various fruits and flowers, and, below, a snail. It is painted on wood, measuring only  $13\frac{1}{2} \times 9\frac{1}{2}$  inches.

Jan Davidsz de Heem was born in Utrecht in 1606 and died in Leyden in 1684. He was so successful and so popular that his works commanded extraordinary and even exorbitant prices. His purse was kept filled by admirers of *nature morte* pieces, while these same "connoisseurs" left Vermeer and Rembrandt to starve! According to Sandrart, he went to live in Antwerp because there he could obtain finer and rarer specimens of the fruits he so loved to paint. It is characteristic of his painting that some particularly bright bit of color is placed in every dark space of his pictures, the yellow ear of corn being a particular favorite with him. I suppose the Dutch of de Heem's day whetted their appetites with his fruit-pieces, and thus originated the popularity of such pictures for dining-room walls, a popularity that lasted until it was declared inelegant to be hungry, ignoble to neglect Pharaoh's Horses and enjoy Emilie Preyer's Plums.

De Heem delighted in minute detail,—a dewdrop or a Pomegranate, each was rendered with complete fidelity to Nature, and to a Raspberry or a snail he appeared to give as much attention as another painter might have given to a portrait. I can imagine the futurist considering it all a lost labor of unworthy love, but at least Apples in painting were not then given the form of crippled and decrepit tin cans. There is a splendid honesty and a splendid integrity about the oldtime fruit-pieces by the Dutch masters and the best of their followers that is soothing to those who have suffered much from the new art of this 20th Century of experimental merry-go-rounding.

### DE HEEM'S PUPILS

The smaller works of de Heem are his best. Perhaps in the larger ones his pupils may, now and then, have had a hand; at any rate these larger pieces are not so successful. De Heem had many pupils. Among them were his sons, Davidsz, Jan and Cornelis, and Abraham Mignon (1639-1697). In the paintings by Cornelis de Heem we find a greater breadth in handling than in the paintings by his father, yet they lack the brilliant quality of style exhibited by Jan Davidsz.

There is a very important fruit-

piece by Franz Snyders (1579-1657) "The Fruit Woman," to be seen in the Prado in Madrid. It is an interesting and characteristic work, and it is a relief to find in it that Snyders could turn from his torn stags and tormented hounds to such harmless and palatable subjects as this, depicting a large larder table, covered with a red cloth, on which repose plates of Delftware containing a variety of fruit and also a large basket filled to overflowing while a parrot perching on one of the fruit twigs is nipping at a cluster of white Cherries. At the extreme right is a monkey resting one paw on a dish of Cherries and with the other holding a Carnation whose fragrance seems, for the moment, to entertain him. Standing back of the table, is a well-dressed woman who has just placed a gilt dish of Figs on the board before her. Artichokes, Plums, Melon and other fruits are skillfully disposed on the table. This is one of the most remarkable fruit-pieces to be seen in the galleries of Europe.

### OTHER DUTCH PAINTERS

Willem Kalf (c. 1622-1693) another Dutch painter whose work in still-life is remarkable. In the Rijksmuseum in Amsterdam is one of his finest fruit-pieces, a painting of a golden ewer, a tall Venetian glass and a Delft dish of Lemons and Oranges. This is one of the most beautiful fruit-pieces ever painted. Fortunately an excellent reduced-size reproduction in full color of this and of some of de Heem's fruit-pieces may be obtained in the Seeman Prints, published in Leipzig, but obtainable in American art-shops.

Three other and later Dutch painters of fruit-pieces may here be mentioned, Jan van Os (1744-1808) who was also a poet, his son, Georgius Jacobus Johannes van Os (1782-1861) and P. T. van Brussels (1752-1795). This by no means includes all the names of the Dutch painters of note who have given particular attention to the painting of fruit-pieces.

In our own day Cézanne and his followers found the painting of fruit an absorbing problem. Their work is well represented in American collections, both private and public. One of Cézanne's most important fruit-pieces is in the Helen Busch Memorial Collection in the Chicago Art Institute, "La Borbeille de Pommes." Childe Hassam, Sigurd Skov and many other 20th Century artists have shown us that true beauty can be developed in the fruit-piece and have also shown us with what reason we should welcome its return.







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*From parents the bride usually receives a chest of silver flatware, planned to accord with her needs. For the house which requires somewhat more of dignity and ceremonial, solid silver hollowware should be added.*

*Black, Starr & Frost's solid silver hollowware also affords correct and lovely gifts for friends to give the bride—tea or after dinner coffee sets, vegetable dishes, fancy single pieces, open salts, berry bowls, ramekins, dessert cups and center pieces.*

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## ASPECTS OF THE FEDERAL ERA

(Continued from page 104)

wines for dinners and the exorbitant prices of the hair dressers, the rivalry in house furnishings and the keen competition in carriages, strained the credit of many a substantial citizen. Then, as now, New York was Vanity Fair—its dinner tables scintillating with silver and silver-tongued conversationalists all the way from that of Burr at Richmond Hill to that of Philip Hone on Broadway in the Thirties.

Passing on to Boston and the older towns of New England, we note a little more conservatism in the competitions of Vanity Fair, with more houses built to live in rather than to entertain in, with fewer of the exotic luxuries and more of the home made comforts, with less wealth and more general culture. One need but saunter through the historic streets of these old cities to understand that these people, too, had mastered the art of living, for the houses still stand, mellowed into romance by age and memories. A little less ostentation, a little more emphasis on the cultural side, a little more sobriety in entertaining, the library a bit more important and the ballroom a little less so. Here we find a greater number of pretentious homes in the small towns—like that of Fisher Ames at Dedham.

## THE SOUTHERN ARISTOCRACY

But let us hurry South. The tourist riding through this section during the first forty years found ample compensation for the wicked roads in the princely hospitality of the plantation houses of the aristocracy in Virginia and South Carolina. Not all of these were as romantic as they sounded in the distance, for all planters with an army of slaves were not "gentlemen", and many a porticoed veranda promised more than was found within. Many of these mansion houses were the last word in stateliness and taste, and symbolized a real aristocracy of combined wealth and culture. Libraries of well-thumbed classics, furniture fresh from Paris and London, with some of early American designing, great dining halls with tables sparkling with silver and china, and on the walls portraits of patrician-featured men and beautiful men and beautiful patrician women bearing the signatures of well known artists. "The finest house in America" was that of Jefferson on a Virginia hilltop, reached by a well worn path—a house designed by its versatile master and noted for the artistry of its outlines and the rare beauty of its interior. There was more than a touch of Old England in the Virginia of those days with its fox-hunting, high-living country gentlemen, its open houses, its reminiscences of the golden days of chivalry.

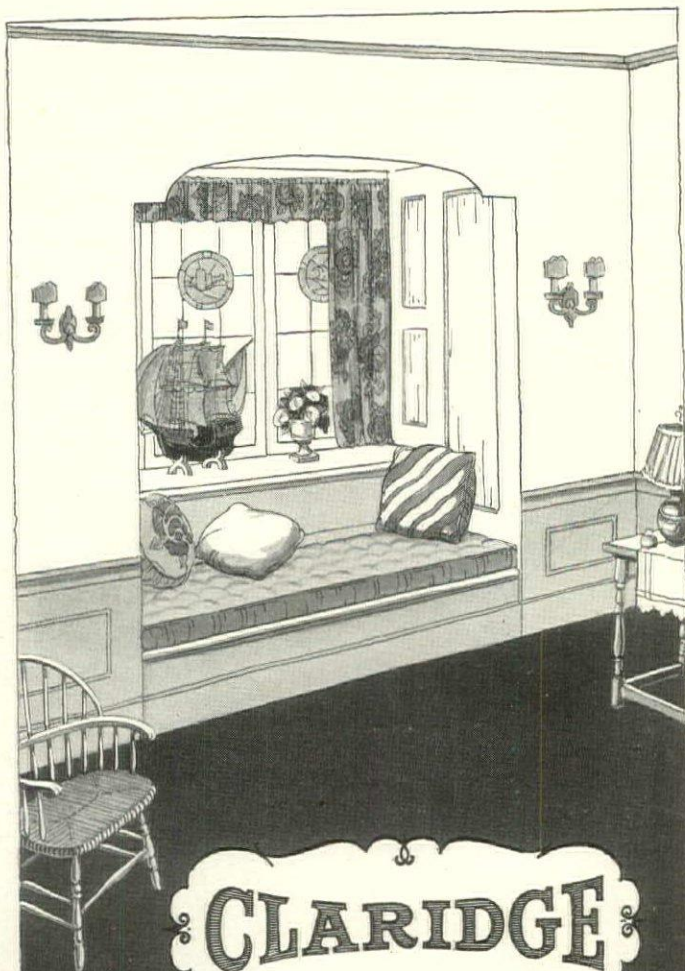
To find Southern aristocracy in full flower it was necessary to push on to Charleston, for nowhere else was it quite so exclusive and elegant as in the Palmetto State. Woe there to the man "in trade", or he who walked in the quaint, quiet streets because of the lack of carriage, or who appeared as a stranger without the best of social credentials. There the town

houses imposing and romantic, sat back with an air of aloofness, with the exquisite gardens, presided over by proud ladies who imparted something of their courtly charm to the abodes. Nowhere was the social cleavage more distinct, despite that Jacobite club that had craved affiliation with the "mother society" in Paris. Here young men of the best families regularly went forth to their education in European universities and to make the "grand tour", and hither they brought back the latest books from England and France, for here culture was the blossom of wealth. Through the early days of the Republic, despite the general crudity of manners and the poverty of architectural beauty, there was a real aristocracy that made much of the art of living. The great houses in city and country were veritable halls of hospitality to which ladies and gentlemen of quality made their ways in sedan chairs or carriages or on horseback. It was possible, as one tourist found, to meet along a road of roads and gullies in an undeveloped country district of South Carolina, an elegant equipage drawn by four horses with footman, coachman and outriders, and with a lady of fashion leaning back among the cushions while a black slave coaxed breezes over her cheeks with a fan that would have satisfied a coquette of the court of Louis XV. There was much visiting, and in the cities a round of dissipations. The wife of Justice Iredell, sojourning in New York, was driven to a nervous frenzy by the impossibility of meeting all her social obligations. Did not Abigail Adams welcome her daughter from Philadelphia of evening swamped with invitations, and was not Harrison Gray Otis, who was something of a *risqué beau*, though married, dated a month ahead? More than one fortune was wrecked by hospitality in the early days,—that of Jefferson in Virginia whose hilltop house was never without a guest, often found lodging for as many as forty, and that of Henry Knox in the wilderness of Maine who often entertained as many as thirty for a day at a time.

## ELABORATE ENTERTAINING

It was a period, these forty years, of elaborate dinners when the tables did literally groan under a superabundance, when the host prided himself on the quality and variety of wines and liquors, and when conversation to suit every taste and mind was to be found. All the ladies—let me believe—were fascinating and beautiful, but some preferred the serious conversation to be heard at Mendelssohn, and some the rakish stories amused the fast set at Mrs. Bayard Smith's drawing room, others, quite as fashionable, like Mrs. Tayloe, whose house still stands in Lafayette Square in Washington could simperingly inquire if Harriet Martineau wrote "stories" and if they were "pretty".

(Continued on page 170)

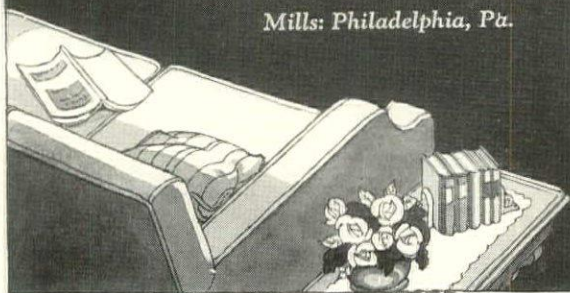


## PLAIN WIDE SEAMLESS CARPET

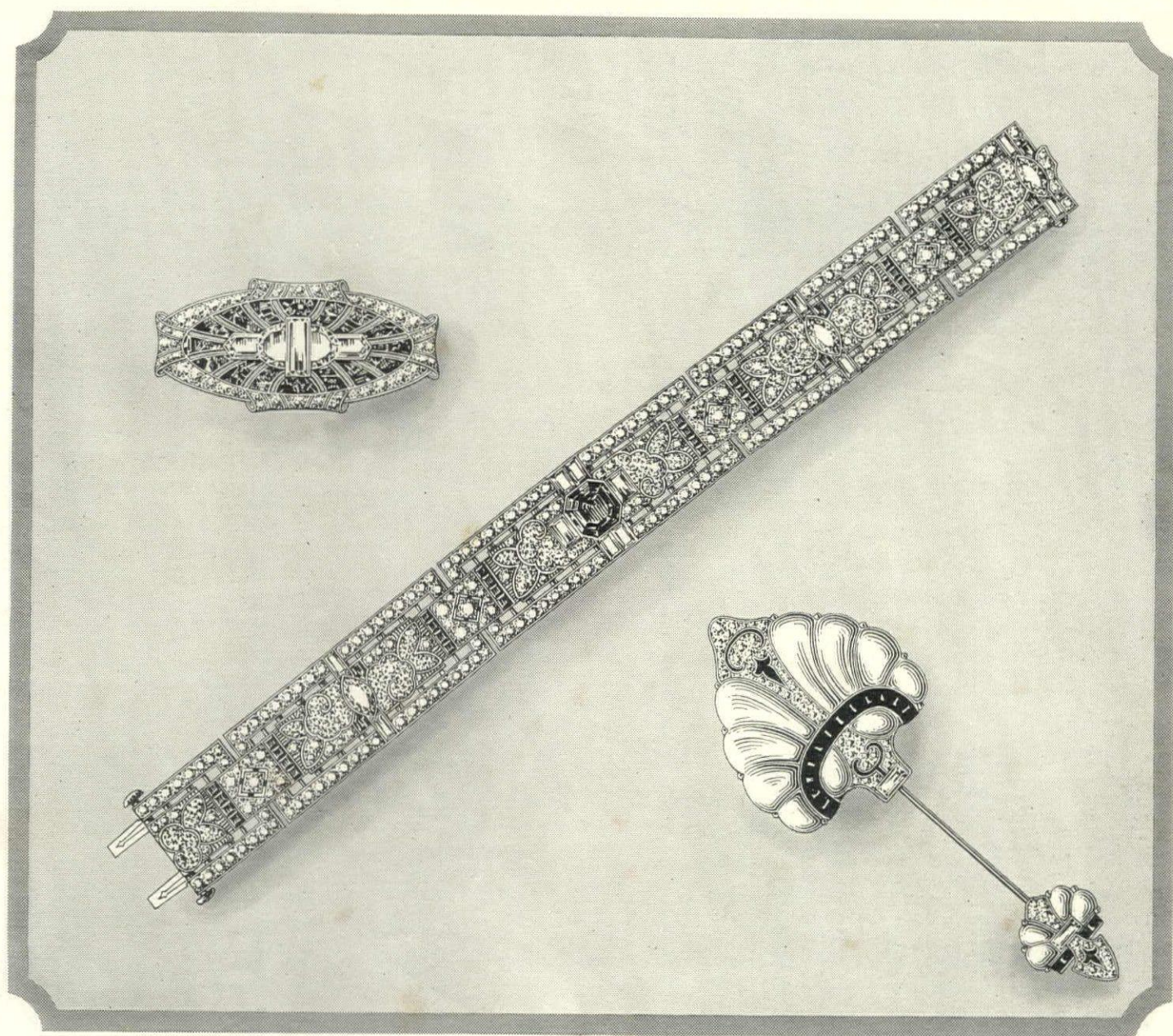
is richly soft yet wonderfully durable. It will harmonize with the decorative scheme of your home—for the present vogue in floor covering demands plain wide seamless carpet.

Ask your dealer to show you the twenty beautiful colors in which "Claridge" is obtainable—and insist on seeing "The Golden Thread of Quality" which is woven into the back of every yard. It is the distinguishing mark of genuine "Claridge".

CHARLES W. POULSON & SONS  
CARPET CO., INC.  
295 Fifth Avenue, New York, N. Y.  
Mills: Philadelphia, Pa.







## For Those Who Love Beauty

*and who insist upon its ultimate expression,  
J. E. Caldwell & Co. are constantly developing  
new jewels in exquisite forms.*

*The character of the gems selected, the careful  
thought and skill exercised in preparation and  
execution of designs, give to these productions  
their individuality, exceptional charm and  
unmistakable stamp of quality.*

# J. E. CALDWELL & CO.

*Philadelphia*



# Antique

RECREATING  
THE SPIRIT &  
ART OF THE  
EARLY  
SILVERSMITHS

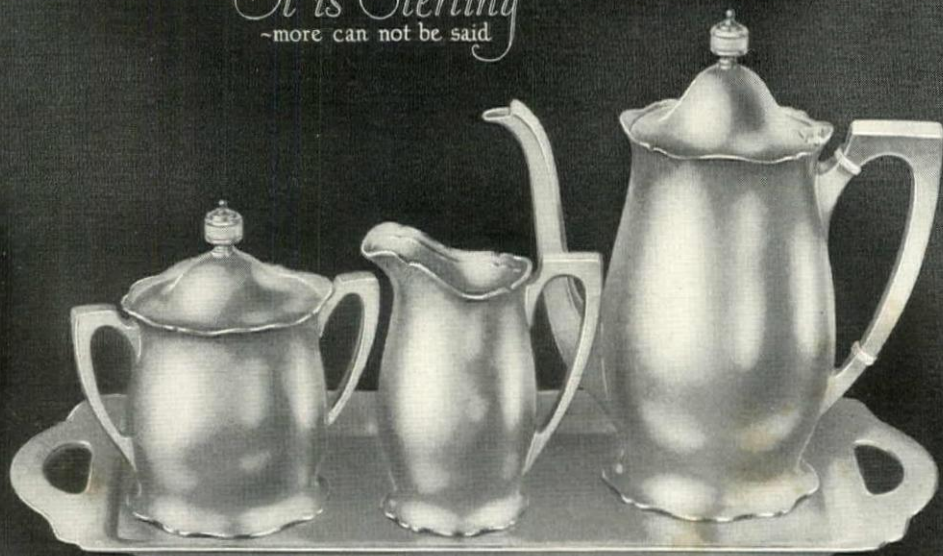
ALL the knowledge and skill of past masters of silver art went into the designing of the Antique pattern. Only one ideal was held: to produce a perfect example of modern workmanship to match the exquisite, simpler trends in furniture, glass, materials and china which govern the decorative schemes of today.

This hand-made Wallace creation relies upon the use of the heavy metal without mount or decoration for its success. Its delicate, graceful shape, its massive weight, its magnificent velvety surfaces, all proclaim the Antique a triumph of modern silver.

Orders may be given any fine jeweler for the articles shown and for all other needs in flat silver and in hollowware in the Antique. A handsome brochure on this great Wallace pattern will be sent on request. Address R. Wallace & Sons, Mfg. Co., Wallingford, Conn., should you be unable to buy this silver in your town.

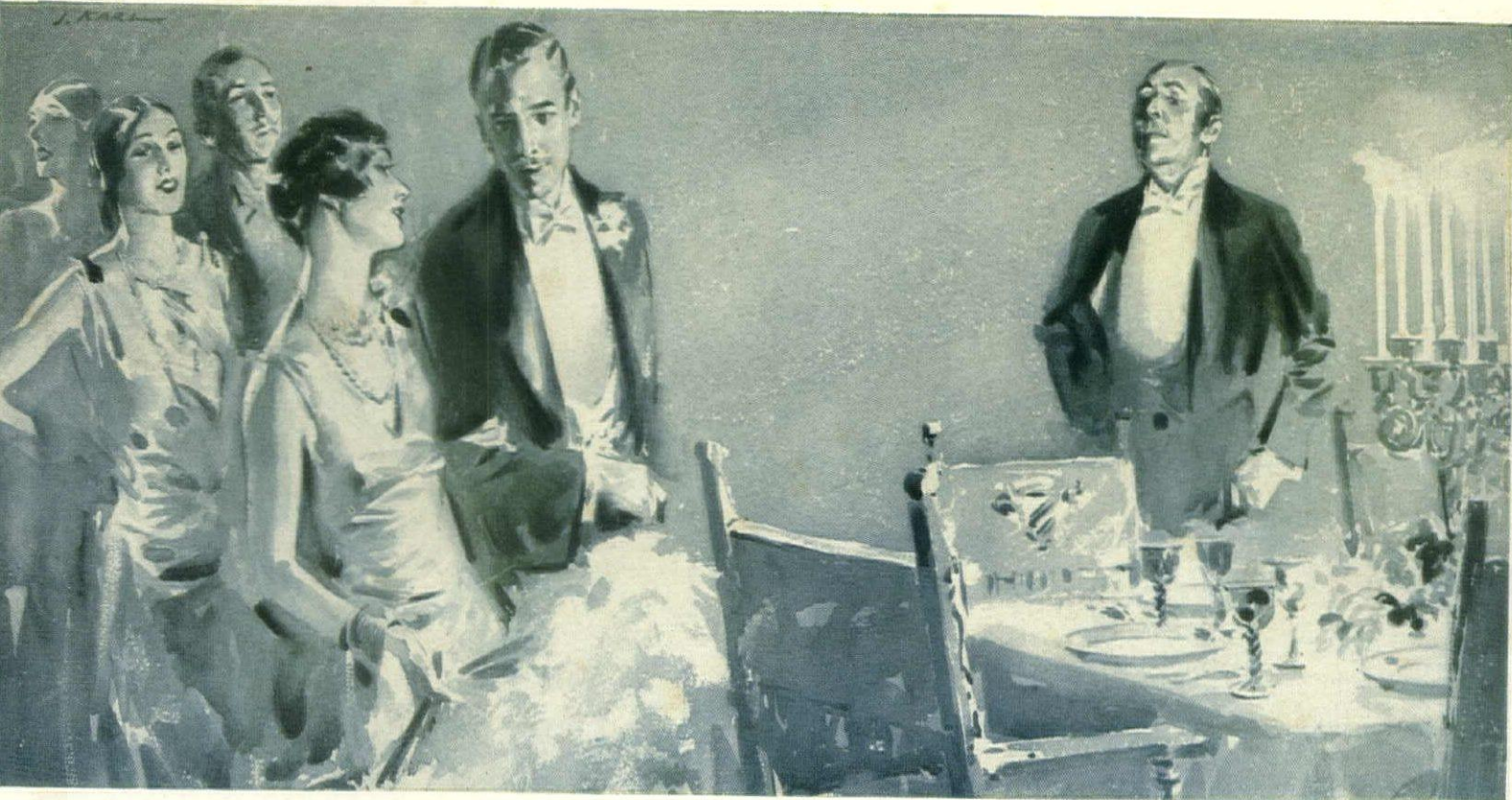
*Antique Teaspoons are \$13.50 in sets of six, Forks \$25.50 and Knives \$22.50. The Tea Set of 3 pieces with waiter, \$333; without the waiter \$233.*

*It is Sterling*  
-more can not be said



WALLACE STERLING SILVER



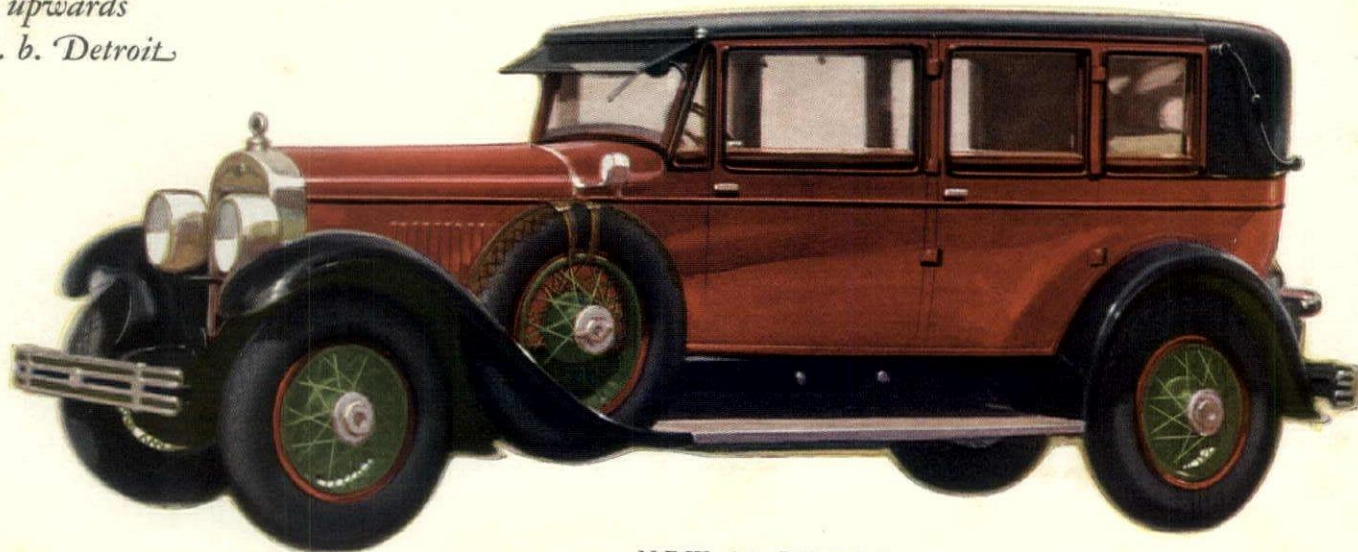


## *The sum-total of motoring perfection spells Cadillac*

The almost absurdly simple reason why Cadillac dominates the fine car field nearly to the point of monopolizing it is that every hour spent in a Cadillac represents sixty minutes of unalloyed luxury—physical and mental.

All good cars of all types and sizes have their good points—but all good points, of all phases of performance, unite in Cadillac in a sum-total of restfulness and reliability which spells the difference between complete and partial comfort and content.

*Priced from \$2995  
upwards  
f. o. b. Detroit*



NEW 90 DEGREE

# C A D I L L A C

DIVISION OF GENERAL

MOTORS CORPORATION





# *This most useful fabric of all time finds myriad new uses*

PEPPERELL PLAINCLOTH — a revival of  
the muslin of the ancients — adopted by Five  
Famous Decorators for its lavish inspiration  
& wide range of treatment....

OLD EGYPT used it, centuries before the Pepperell looms began their song in 1845 across the tumbling stream at Biddeford. . . .

India used it; Siam and China were painting and embroidering it in pretty design when America was wilderness, and our interior decoration consisted in hanging a buffalo hide across the mouth of the cave. . . .

In the Metropolitan you will see this age-old cotton, warm and rich as weathered ivory, its brave fantastic patterns protesting an incredible lazy luxury—and in the museums of Europe and palaces of the East.

WITH the brusque frankness of New England, this universal fabric has been reconstructed and christened simply "Pepperell Plaincloth."

But the homelike candor of its name could not conceal this new-old texture from the sharp eyes of the great decorators. For to artists of their calibre, no plain name will

dampen the inspiration that the fabric offers.

So five leaders in the active field of interior decoration have seized upon Pepperell Plaincloth, and have done five characteristic rooms in it.

Some are elaborate, some are simple. All are charming. And every one is astonishingly inexpensive.

THE miracle of Pepperell Plaincloth is its low cost—but even the ancients knew that miraculously lovely things could be fashioned of the plainest materials.

Its ground color is so warm and neutral, its surface so free and livable. It takes color, in pigment or thread or braid or batik. It drapes at long windows and short. It makes adorable clothes for sports, and it makes strong and durable slip-covers. As a luncheon set it graces your prettiest summer table, as a lampshade it filters light with ivory and amber tints. In short, it has today more real decorative uses than the ancients ever dreamed.

THESE lovely rooms will be photographed and described for you soon in *House and Garden* by the famous artists who conceived and executed them.

But if (with spring just ahead) you dare not wait for their serial publication—send now for us for the portfolio in which they all appear. Send twenty-five cents in your note, and the portfolio will be mailed to you at once.

It contains the sort of counsel which the decorators would give you in person.

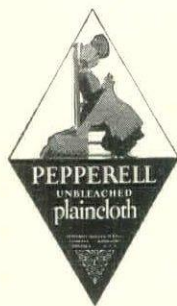
And to a clever woman it offers no end of suggestion about how to do her rooms as smartly as the artists themselves, but with that very difference that makes a home intrinsically individual.

You'll find Pepperell Plaincloth the answer to the question of "What to do with the house this spring?"

And we'll be glad to direct you to the store near you which has the new Pepperell Plaincloth, at an absurdly reasonable price.

Address your letter to the PEPPERELL MANUFACTURING COMPANY, 43 FRANKLIN ST., BOSTON, MASS.

*Mills at Biddeford, Maine, and  
Opelika, Alabama*



BLISS, FAYAN & COMPANY, *Selling Agents*,  
New York, Chicago, Boston, San Francisco

# PEPPERELL

UNBLEACHED  
plaincloth



# OIL-O-MATIC HEAT



There never was a time when you could select an oil burner with such assurance of complete satisfaction. For eight years homeowners have been enjoying the convenience, cleanliness and perfect comfort of Oilomatic heat. Let your local oilomatician advise you.

Williams Oil-O-Matic Heating Corporation  
Bloomington, Ill.

**WILLIAMS**  
**OIL-O-MATIC**  
**HEATING**





*T*HE way the Chrysler Imperial "80" delivers, at long continued high speeds, its 92 horse-power in a quiet, soft, smooth steadiness hitherto unknown, has evoked an enthusiasm that has contributed not a little to the phenomenal advance of Chrysler from twenty-seventh to fourth place—in *three years*.

The superlative ease of the Imperial "80"—the way its power *flows* in a twinkling from a snail's pace to sixty, seventy, eighty or more miles per hour—the way it flashes in and out of traffic, nimbly outdistancing the fastest and finest—these are the symbols of the supreme motoring luxury into which Chrysler has translated 92 horsepower in the Imperial "80".

CHRYSLER SALES CORPORATION, DETROIT, MICHIGAN  
CHRYSLER CORPORATION OF CANADA, LIMITED, WINDSOR, ONTARIO

# CHRYSLER IMPERIAL

"80"



*Eight body styles, priced from \$2495 to \$3595, f. o. b. Detroit, subject to current Federal excise tax.*

CHRYSLER    MODEL    NUMBERS    MEAN    MILES    PER    HOUR





Made for

**COACHES SEDANS**  
**COUPES BROUGHAM**

4 or 5 Passenger Cars \$14.50 complete  
7 Passenger Cars 18.50 complete  
1924, 1925, 1926 and 1927 models—

AUBURN	CADILLAC
BUICK	NASH
CHANDLER	AJAX
CHEVROLET	MAXWELL
CHRYSLER	OAKLAND
CLEVELAND	OLDSMOBILE
DODGE	OVERLAND
ESSEX	PAIGE
FLINT	PEERLESS
JEWETT	PONTIAC
HUDSON	REO
PACKARD	STAR
HUPMOBILE	STUDEBAKER
LITTLE MARION	WILLIS-KNIGHT
LOCOMOBILE, JR.	WHIPPET
ERSKINE	

FORDS

All models Coupes or Roadsters \$6.75  
Tudors, Sedans, Touring Cars 9.95

#### 4 Vital Improvements Found Only in New Fandango Auto Seat Covers

- 1 Only FANDANGOS snap on or off in 10 minutes—by the watch.
- 2 Only FANDANGOS are attached with absolutely no tacking or sewing.
- 3 Only FANDANGOS leave upholstery and interior unmarred when removed.
- 4 Only FANDANGOS have the new patented fasteners whose features insure perfect satisfaction.

SEND NO MONEY—MAIL COUPON NOW

Durant Motocover Co., Inc.,  
200 6th Ave., Dept. N, New York.

Please send me one set of New Fandango Auto Seat Covers. I will pay delivery charge and price of Covers upon delivery.

NOTE: Check full information. Print name and address plainly.

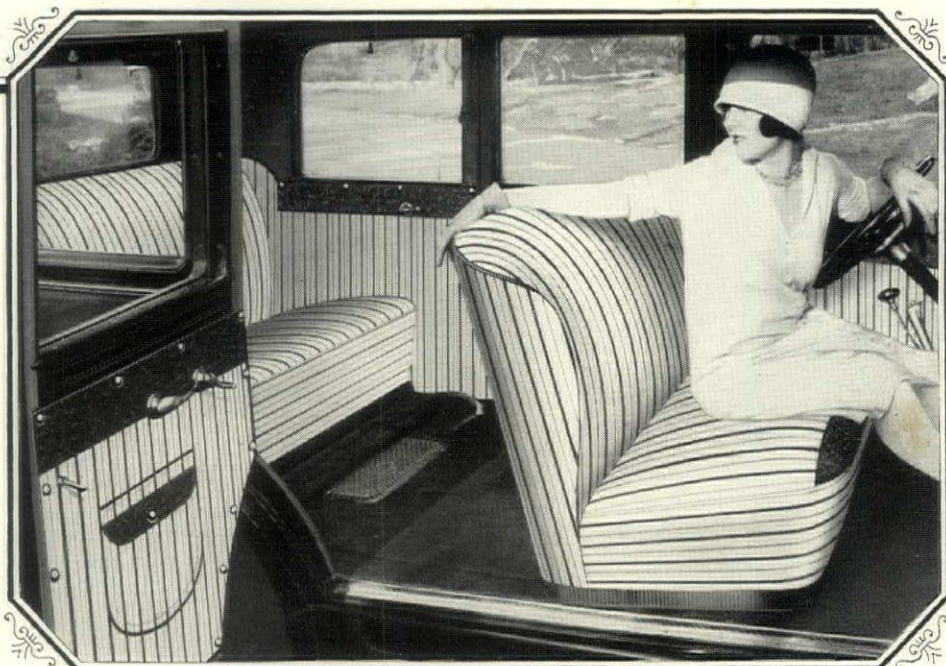
Your name.....

Street.....

City.....State.....

Name of car.....Year of car.....

<input type="checkbox"/> Model	<input type="checkbox"/> 6 Cylinders	<input type="checkbox"/> Coupe
<input type="checkbox"/> Master	<input type="checkbox"/> 8 Cylinders	<input type="checkbox"/> Coach
<input type="checkbox"/> Standard	<input type="checkbox"/> 4 door	<input type="checkbox"/> Brougham
<input type="checkbox"/> Special	<input type="checkbox"/> 2 door	<input type="checkbox"/> Sedan
<input type="checkbox"/> Light	<input type="checkbox"/> 4 Passenger	<input type="checkbox"/> Blue leatherette trim
<input type="checkbox"/> Advanced	<input type="checkbox"/> 5 Passenger	<input type="checkbox"/> Grey leatherette trim
<input type="checkbox"/> 4 Cylinders	<input type="checkbox"/> 7 Passenger	



# New FANDANGO AUTO SEAT COVERS

## Protect and Beautify Your Car

With these easily attached, tailored seat covers

**C**OMPLETELY covering the upholstery of your car they protect light dresses and do away with dust raising whisk brooms which wear out upholstery fabrics. No need now to scrub at spots with costly cleaners to keep the inside value of your car as great as its outside value. FANDANGO Auto Seat Covers keep cars and clothes clean, and are easy to clean after long service.

### They Fit Perfectly

As smooth fitting as the original upholstery FANDANGO covers protect your car's interior, your garments and increase your car's trade-in value. They fit perfectly, because master patterns are cut for every model car listed as soon as exhibited at the shows. Remember—the serial number on your engine no longer wholly governs your car's worth. Its worth is what your dealer thinks he can sell it for.

The beautiful FANDANGO striped fabrics in restful greys, and exquisite blues, with perfectly harmonizing Spanish art leatherette reinforcements at all wearing edges, improve the appearance of many new cars.

### You Get 10 Pieces in a Set

The sets consist of covers for seats, backs, side panels, arm rests, and door covers with large pockets. The back part of the front seat cover reaches the floor, thus offering protection against the feet of the rear seat occupants in the car.

### Money Back Guarantee

FANDANGO Seat Covers must satisfy in fit, workmanship, material, and appearance—or you can return them. Over 100,000

car owners adopted FANDANGO Covers in 1926. We are the world's largest seat cover manufacturers. \$50 to \$75 made-to-order seat covers cannot fit, look or wear better than FANDANGOS. Our low price indicates the quantity we sell, not the quality you get.

### On or Off in 10 Minutes Without Harm to Upholstery

Unlike other methods the new patented FANDANGO Snap-on Pin, found only on FANDANGO Covers, leaves no marks, lies flat, and needs no sewing. This exclusive feature enables you to easily attach or remove the covers. Complete instructions come in each box.



### Important Reasons Why You Should Own Fandango Seat Covers

1. *Beauty*—The handsome striped seat cover materials and harmonizing art leatherette trim beautify the interior of many new cars as well as old ones.
2. *Protection*—Frolicking children, greasy hands, muddy feet, road dirt have no terrors for a car protected with these seat covers.
3. *Higher Resale Value*—The condition of the interior of your car greatly affects its resale value. Fandango Seat Covers keep upholstery new, clean and attractive.
4. *Sanitary*—Your health and your children's health is endangered by germ laden upholstery. Fandango Covers can be easily and quickly cleaned—then snapped on again.

If your dealer cannot supply you with New Fandango Auto Seat Covers, fill out this coupon and mail to us direct. Read coupon carefully then fill it out. We will ship your order promptly. Send no money.

Durant Motocover Co., Inc., 200 Sixth Ave., Dept. N, New York City. © D.M.C. 1927





Number 2595  
A pleasant reading chair of contemporary inspiration, very smartly tailored.



## In the Pursuit of Beauty we will aid you



Number 1754  
A comfortable arm chair embodying the best characteristics of the period of George II, and shown with a nest of tables in walnut. (Number 57).



Number 1792  
A walnut low boy of the William and Mary period with antique dull brass pulls and Spanish feet.

Women with confidence in their taste demand freedom of choice in the appointments of their homes. Your right to seek beauty in furniture beyond the limits of any one period is well sanctioned. The fruit of this new liberty is rooms of infinitely greater variety and more vivid charm—groupings that reflect your own ideas and preferences.

You can capture the effects you most admire with pieces exquisite as the ones pictured here. They have irreproachable style and a glorious beauty. And in them is a masterly craftsmanship that keeps this beauty fresh through the years.

Carry our new brochure with you when you visit the better stores or shops. It will shorten your search.

*Simonds pieces are preferred  
in the smart hotels*

THE ELGIN A. SIMONDS COMPANY  
SYRACUSE, N. Y.



THE ELGIN A. SIMONDS CO.,  
DEPT. B-4, SYRACUSE, NEW YORK

I enclose twenty-five cents in stamps. Please send  
me your most interesting brochure.

"THOUGHTS ON INTERIOR DECORATION"

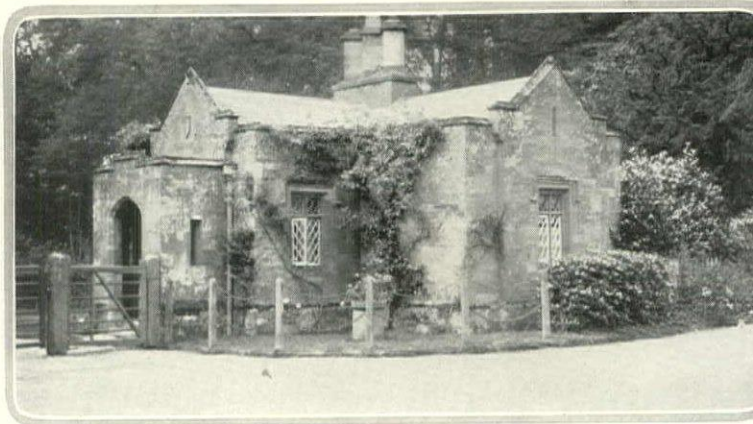
Name.....

Address.....

Write for  
"Thoughts  
on  
Interior  
Decoration"



**ELGIN A. SIMONDS**  
INDIVIDUALIZED GOOD FURNITURE



Where stone was easily obtainable, it was used for all types of buildings in the vicinity. Stoneleigh Abbey in Warwickshire illustrates the texture given to the walls by weathering.

## ENGLISH COUNTRY COTTAGE

WITH the gradual growth of our large cities, space within metropolitan areas suitable for home sites became out of reach of the great mass of city workers. For a time the problem of homes for these people was solved by the development of huge apartment houses. Rooms in these were so small, however, and privacy was so much at a premium, that to obtain more space many families moved to the suburbs and thus developed the network of suburban communities which can be seen fringing the outskirts of all of our large cities.

Life in the suburbs, where space abounded, bred an interest in gardens and in all sorts of outdoor life and activities, therefore when new homes were contemplated, architects were requested to design ones which would reflect the spirit and the informality of this rugged life.

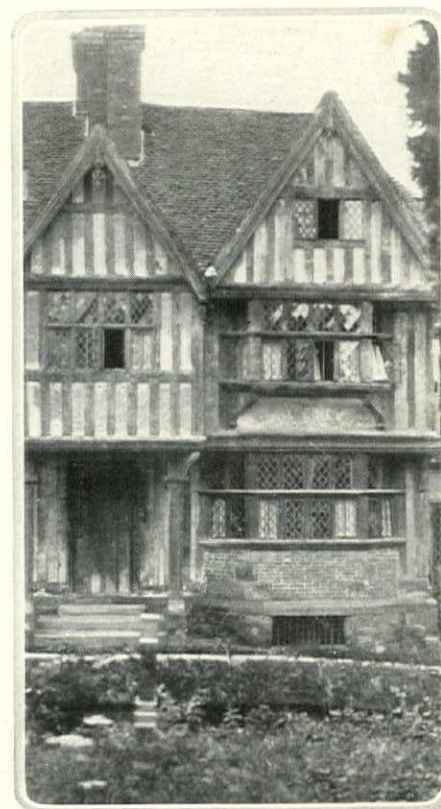
For this reason the English cottage and small house type of architecture grew into favor. These old English houses from which their modern replicas were designed reflected their surroundings. They were built of native materials with local labor, and

so seem to be, and in fact are, part of the landscape which they so charmingly grace. Whether constructed half-timber and brick or entirely stone, they have a naturalness which is the antithesis of anything artificial. Because their materials are sound, they grow old gracefully. Varying styles of architecture are reflected in them, but in a secondary sort of way. For the past three hundred years their outstanding features have remained the same. Their differences are purely local. Each section of England developed individual characteristics in domestic architecture, although fundamentally they are all very similar.

The original cottages were quite small and, accordingly as the needs of their occupants grew, they were added to. In time many of them grew beyond the cottage stage and became large houses. Additions were always made in the same spirit, although many examples may be found where different materials were used from the ones on the original structure.

In building modern homes in the English manner, there are in so

(Continued on page 148)



Timber and brick are materials most commonly used for this old house in Kent, England. The space between the timbers is filled with lath and plaster.





# A Brocade of the Twentieth Century adapted from Elizabethan Embroidery Motifs

THE design of the brocade shown here is an adaptation of the flower theme on an old Elizabethan tunic. Tulips, jonquils, carnations, peach blossoms, and the English rose are worked in their natural colors. And, dividing the fabric into panels, wide bands of gold thread frame the various flower motifs.

In Elizabethan times all manner of fabrics were embellished with elaborate embroidery designs, skilfully worked in colored silks and rich with gold and silver.

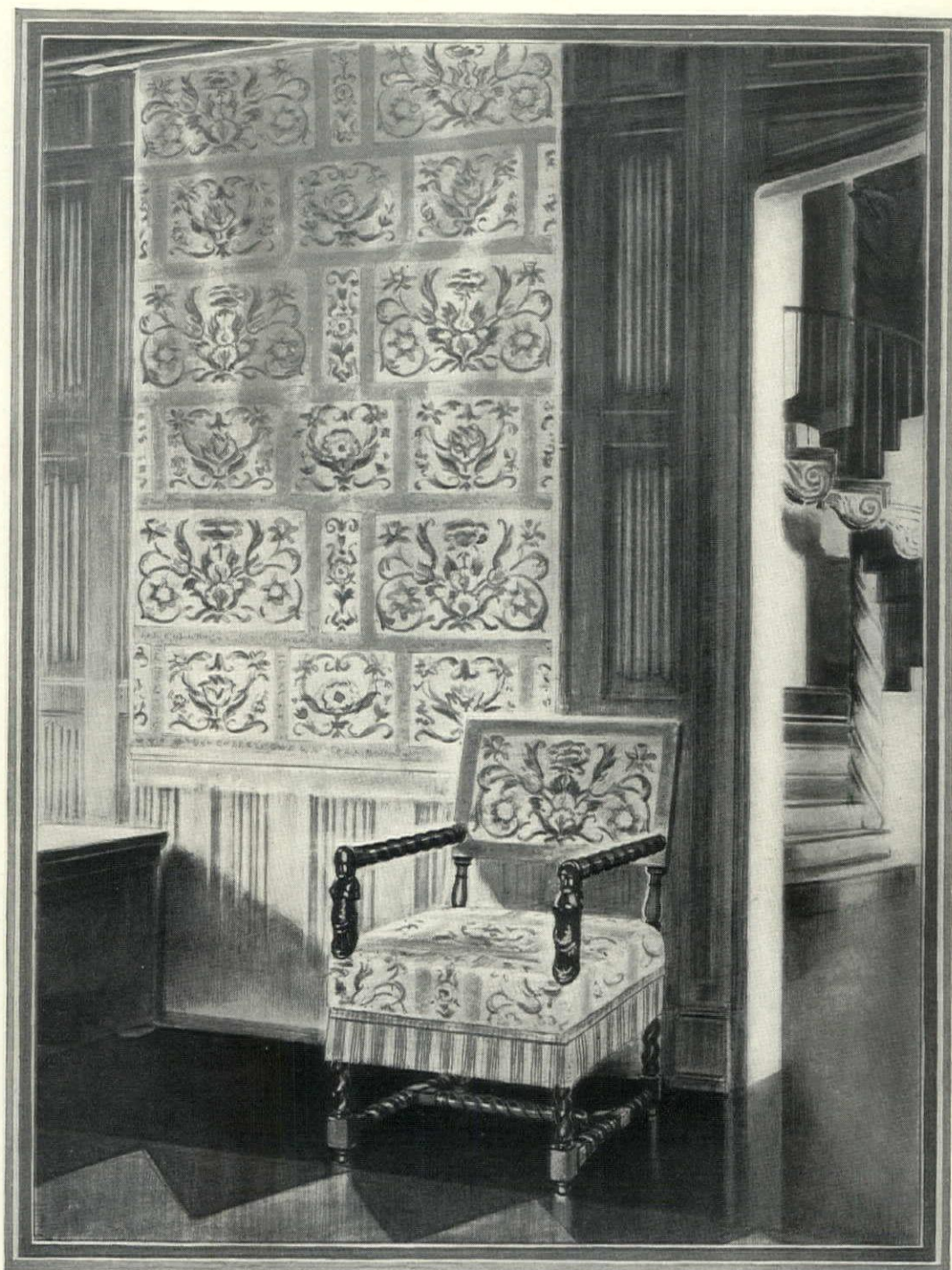
Many of these rare old pieces are now in the Victoria and Albert Museum at South Kensington. To one of the finest of these we owe the motifs of this brocade.

In addition to a wide selection of brocades, there is in the Schumacher collection a wealth of brocatelles, tapestries, damasks, velvets, taffetas, satins, hand-blocked linens, pintzes, and toiles de Jouy, appropriate for every decorative use.

These Schumacher fabrics may be seen in arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples specially selected to fit your decorative requirements can be promptly secured by them.

## *"Your Home and the Interior Decorator"*

Now you can, without additional expense, have the professional services of an interior decorator is explained in our free booklet, "Your Home and the Interior Decorator." Richly illustrated in full color, it will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. E-4, West 40th Street, New York. Importers, manufacturers and Distributors to the trade in drapery, of Decorative Drapery and Upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.



*The brocade used in this wall banner and on the chair is an authentic adaptation by Schumacher of old Elizabethan embroidery motifs.*

# F-SCHUMACHER & CO.







# LOOK under the top << BEFORE YOU BUY

*[This emblem vouches for authoritative style, fine craftsmanship, beautiful finish and low price]*

**B**ARE spots all over the house—empty, gaping spaces in every room—are a problem easily and economically solved with artistic St. Johns Tables.

There is a genuine St. Johns Table for every particular need and purpose—all moderately priced, all produced by America's oldest and largest table specialists.

And each one bears, under its top, the gold and red St. Johns symbol. Be sure to find it. It certifies authentic design, skilled workmanship and high-grade finish.

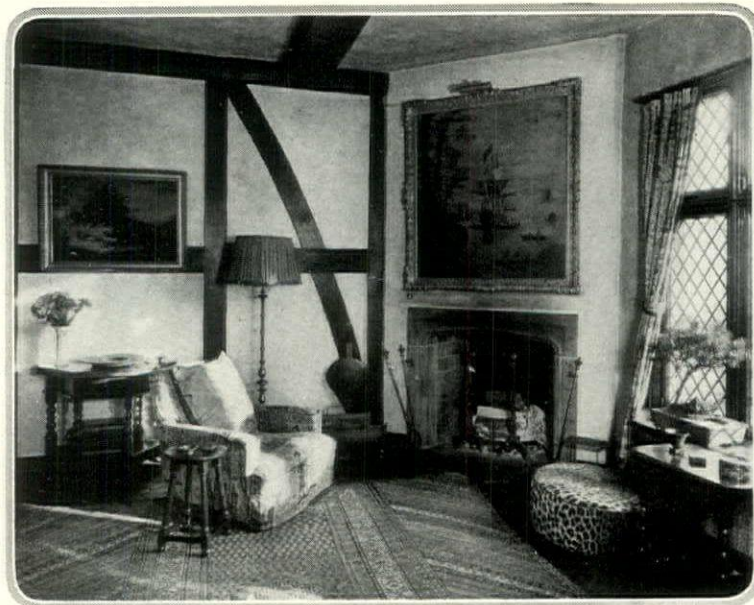
Send your name and address and we will mail you free "Tables," a new and interesting book. It contains many useful hints on Interior Decorations.

**Free!**

# St. Johns Tables



ST. JOHNS TABLE COMPANY  
P. O. Box 710 CADILLAC, MICHIGAN



*The sturdy half-timbered background of this man's living-room is in keeping with the masculine character of the furniture and the vigorous colors of both rug and upholstery. In the New York residence of Caleb Bragg*

## WHERE A MAN CAN BE HIMSELF

*(Continued from page 107)*

to lie by, at ease in the "plump chairs and luxurious settees." It is one of our most fruitful originalities to remove from cottages odors and pigs at the same time bestowing upon them plumbing and prettiness.

The gun room shown on page 107 is a perfect cabinet dedicated to a purpose, with its decorative scheme in key with the main idea. One of its subtleties is to lack too much comfort that would transform it into a room. The inviting books are conveniently placed on either side of the gun cabinet, but perhaps in the presence of the delightful mural realism of Victor White they will not be read. This arresting wall painting shows an early morning flight of canvas-back ducks

over blue-green water and slender green reeds—an individual bit of decorative treatment that repeats and emphasizes the main reason of the room.

William Beebe's studio living-room in New York City, a view of which is shown below, is another interior of marked decorative interest. It is a lofty room, its four walls almost completely lined with books whose variegated bindings supply the chief color note. Various accessories ranging from Tibetan bronzes to a fine collection of Japanese porcelain give the room its interest and individuality. The photograph below shows the unusual manner in which a delicate bamboo screen has been used as a wall decoration.



*This interesting side wall group in the New York studio of William Beebe reveals two panels of a delicate bamboo screen used as a wall decoration*





## Make a Movie of it with a Ciné-Kodak

**S**WITCH on your Kodascope projector. Instantly a blank screen flashes up into a sparkling movie. And you and your Ciné-Kodak made that movie. In it are Fred and Ethel and Dick and Edna, the children, of course, and you yourself. It's *your* movie and there's a tingling thrill every time you see it.

And to the magic of movies you make yourself is added the pleasure of professional releases rented from a nearby Kodascope Library. There are over 450 pictures to select from—comedies, dramas, animated cartoons for the youngsters and travelogues.

A complete outfit now—Ciné-Kodak, Kodascope and screen—as low as **\$140.**

The thousands of Kodak dealers are now prepared to demonstrate the Ciné-Kodak. If your dealer is not yet ready, write us for Ciné-Kodak booklets.

*If it isn't an Eastman, it isn't a Ciné-Kodak.*



*You may sight the Ciné-Kodak either at waist height or eye level—an exclusive feature.*



*You may sight the Ciné-Kodak either at eye level or waist height—an exclusive feature.*

**Eastman Kodak Company, Rochester, N.Y.,** *The Kodak City*



## A FINE OLD CABINET *for the* LIVING ROOM



FROM a prized heirloom of the 16th century came the inspiration for this stately English cabinet in chestnut, with its linenfold panels and hand wrought metal work. In homes which seek individuality in appointments it will make a cherished possession. Now in the stores you may see it on display, as well as other Imperial cabinets quite as rich in historic background, quite as distinguished in design. Imperial craftsmen, proud of their handiwork, place their famous green shield trademark on each piece to aid you in identification.

## Imperial Tables



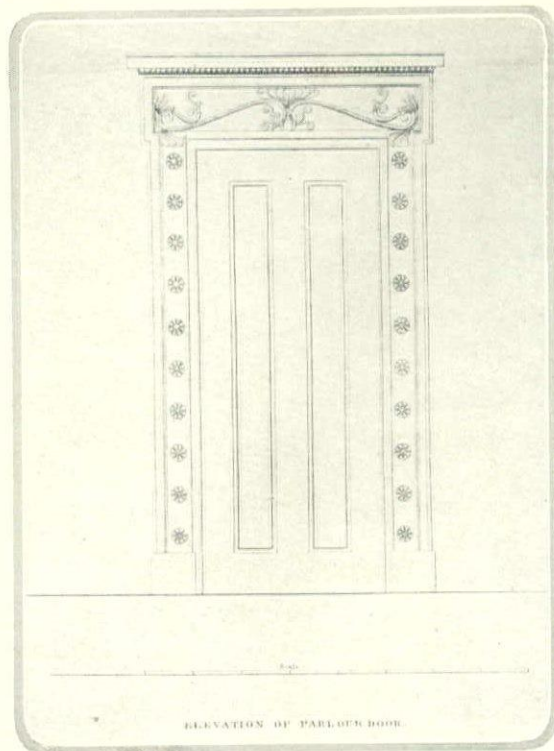
A book for you  
"Inside the Door" will suggest  
many interesting ideas  
for furnishing your home.  
Write Dept. E for it.



World's Greatest Table Makers



IMPERIAL FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN



*Whatever may be said about the Greek revival it did have its moments of great character and charm. This doorway of Lefever's is both dignified and graceful*

## GEORGIAN TO VICTORIAN

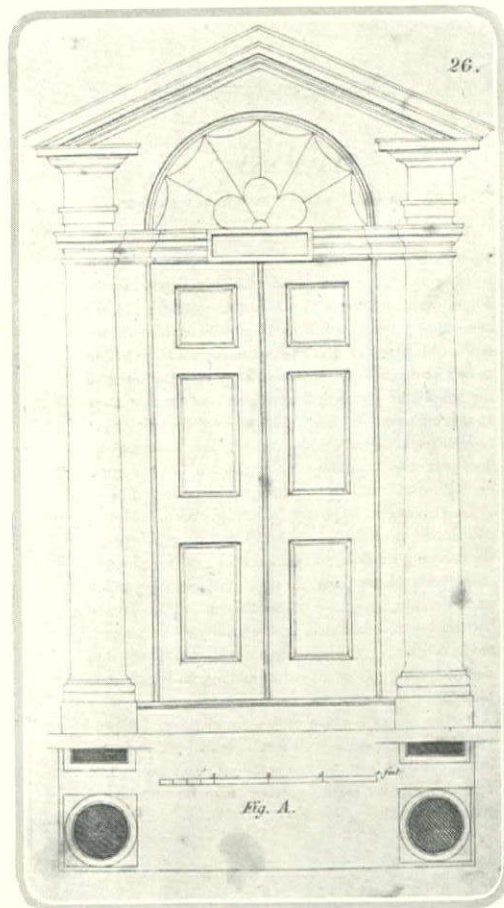
(Continued from page 120)

one of several, let us observe it in two sets of architectural hand-books prepared, published and printed by Americans between the years of 1797 and 1856. The authors were carpenters who had acquired such ability in their craft that they felt entitled to the designation "architect", and in all conscience they deserved it. Their

names were Asher Benjamin and Minard Lefever.

Benjamin's first book was published in Greenfield, Massachusetts, in 1797, his fifth and final volume in Boston in 1833. Lefever's first was published in Newark in 1829; his third and last in New York in 1856. And with

(Continued on page 146)



From Benjamin's early book comes this doorway to show that until the turn of the 19th Century the English Renaissance styles were most popular





# THE PRACTISED HOSTESS IS CERTAIN

WHEN inviting guests to her dinner table, the hostess brings them close to the most intimate expression of her taste. It is her certainty, her intuitive sense of fitness in all the appointments of her table, that gives her entertaining an accomplished charm... While a white Linen Damask tablecloth with napkins to match is the unerring choice of every hostess, it is the practised hostess who is *certain* of the *quality* of her damask. The practised hostess knows that the weaves of Irish or Scottish origin offer an unapproachable elegance, a matchless texture and lovely satin-smooth sheen. She is certain, too, that in an Irish or Scottish cloth, the canny genius of Celt and Scot has provided her with the utmost in lasting beauty at prices more than moderate.

## *Authoritative Booklet on Table Decoration*

THIS BOOKLET contains a foreword on table coverings by Emily Post, author of *Etiquette*—the "Blue Book of Social Usage"...The editor of one of America's foremost magazines has written descriptions of table settings and floral motifs. Profusely illustrated

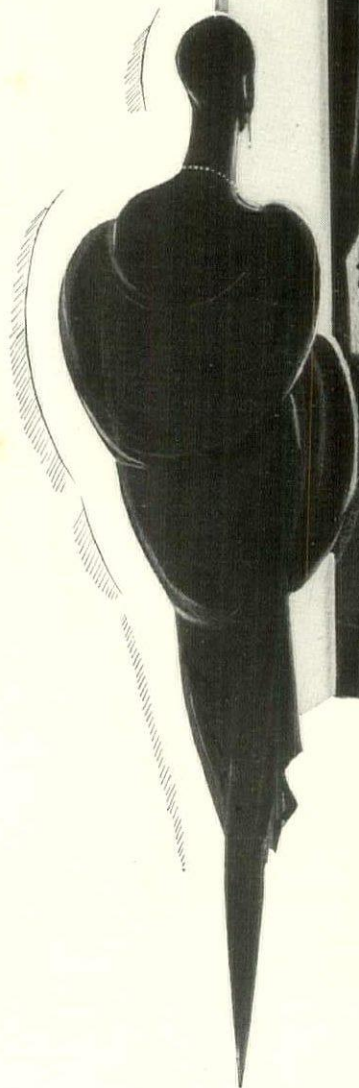
with photographs, this booklet will be both an inspiration and an authentic guide to every hostess in setting her table with charm and correctness. Send 25 cents to Department H-7, the Irish & Scottish Linen Damask Guild, 260 West Broadway, New York City.

# LINEN DAMASK

TABLECLOTHS & NAPKINS

*impressively correct*





*A pause . . .  
a glimpse . . .  
a gasp of sheer delight*

. . . and your guest pays tribute to your good taste. Walls, rugs, furniture, drapes—all in perfect taste . . . all summed up and emphasized by the soft subtlety of a bedspread rare in color and authentic in design—a Stevens Spread.

On display in those stores that feature fashion.

# *Stevens Spreads*

*Make your little girl happy. . 25c*

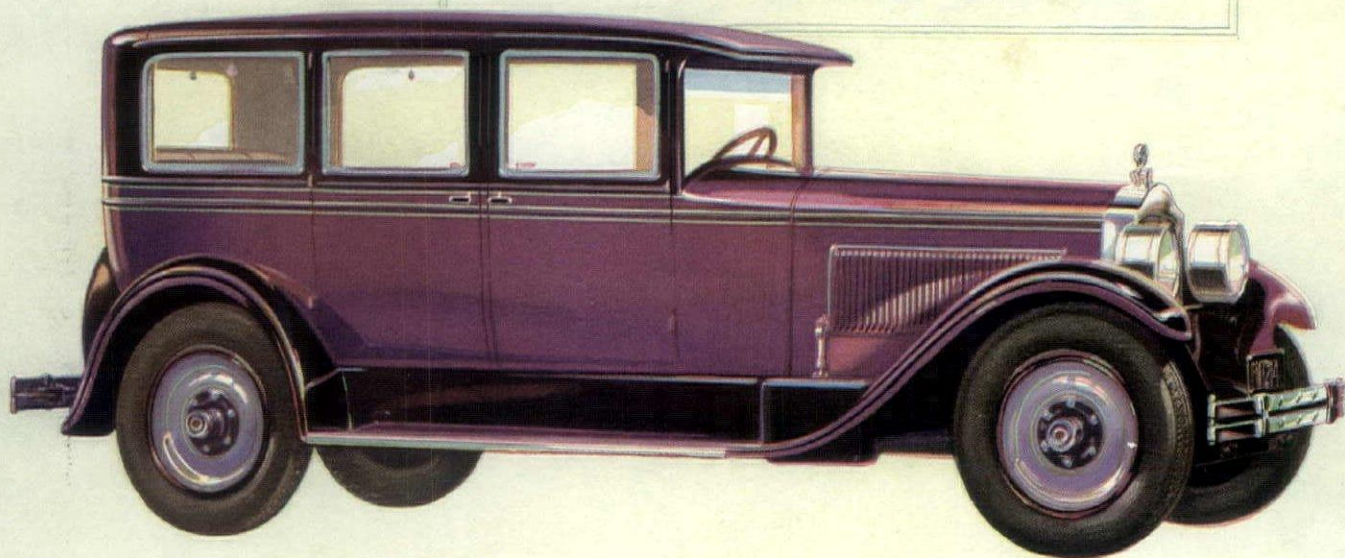
Send for the lovely Dolly Stevens Spread. Blue or pink. Coin, check, or money order. Dept. H-4, Stevens Manufacturing Co., Fall River, Mass.  
Selling Agents: Clarence Whitman & Sons, Inc., 21 East 26th St., N. Y.

LEONARD





"The supreme combination of  
all that is fine in motor cars."



**Charm** • That women of wealth and social position  
the world over have shown so pronounced a prefer-  
ence for Packard cars is a tribute to Packard's  
grace and beauty.

There is an irresistible charm in the simple dignity  
of Packard lines—a slender, thoroughbred appear-  
ance as appealing to the man of affairs as to the  
woman of fashion. But the real secret of Packard's  
universal attraction goes beyond the design and  
proportions which have been so widely imitated.

The prestige reflected by a generation of distin-  
guished owners; the reputation achieved through

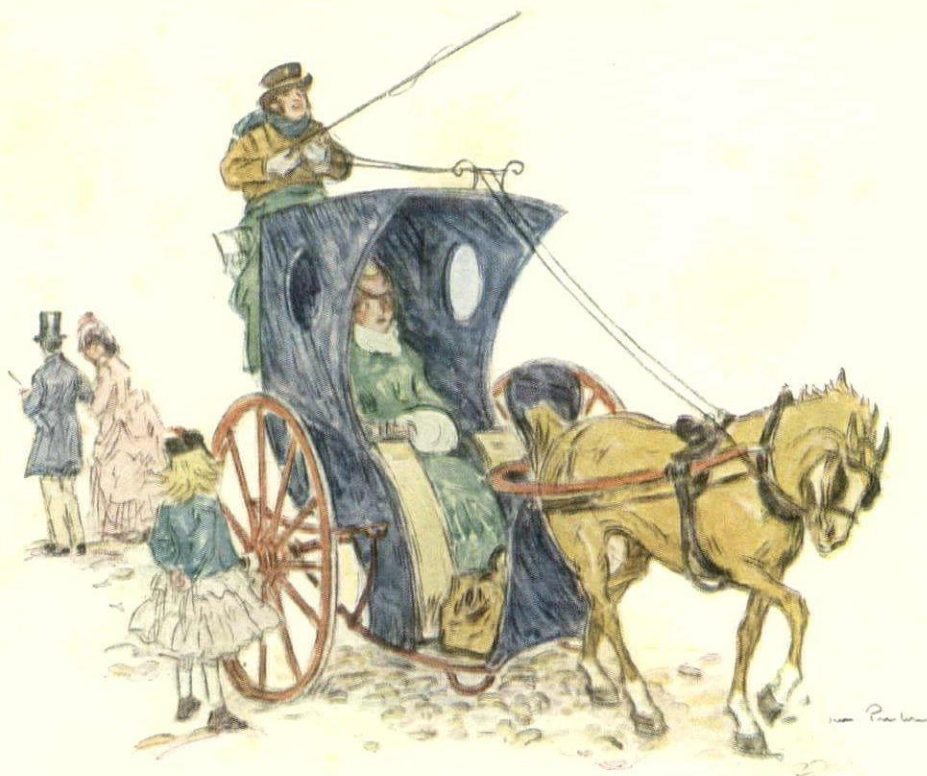
more than a quarter century of engineering leader-  
ship; the luxurious fineness in every detail of body  
and chassis; the super-power of the smooth and  
silent motor, its alert response on hill or crowded  
boulevard—

These qualities all contribute to that charm  
which leads the discriminating man or woman to  
Packard ownership.

ASK THE MAN WHO OWNS ONE

**PACKARD**





# WAS THE WATCH YOU CARRY NEW WHEN HANSOMS RULED THE STREETS?

There is this paradox about any good watch that has been on daily duty for two decades or more: It may never have lost a second, yet it is twenty years slow. Such a fine motive, undoubtedly, as sentiment prompts the owner of such a watch to use and cherish it to this present day. This watch, nevertheless, is the one false note in his modern makeup, probably the only thing he has that stamps him as a bit old-fashioned, a trifle behind the times. True, he may never miss a train or an appointment through his sentimental allegiance to a watch that belongs to years that have flown, but

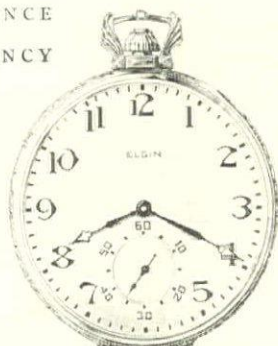
*A watch may never  
lose a second yet  
be many years slow*

he is missing something quite as satisfying . . . the secret and lasting pride that the ownership of a new and modern Elgin Watch ever engenders.

Slipped into your waistcoat pocket, or strapped upon your wrist, it will win and hold your affection as no other watch possibly can. By those who see it, it will be rated handsome and beyond reproach. Twelve months have been spent upon it . . . a year of prideful, patient craftsmanship. It has been tried and tested . . . and found true . . . Conceded the world's standard for watch integrity, to such efficiency is wedded exquisite beauty of design.

## ELGIN

THE WATCH WORD FOR ELEGANCE  
AND EFFICIENCY

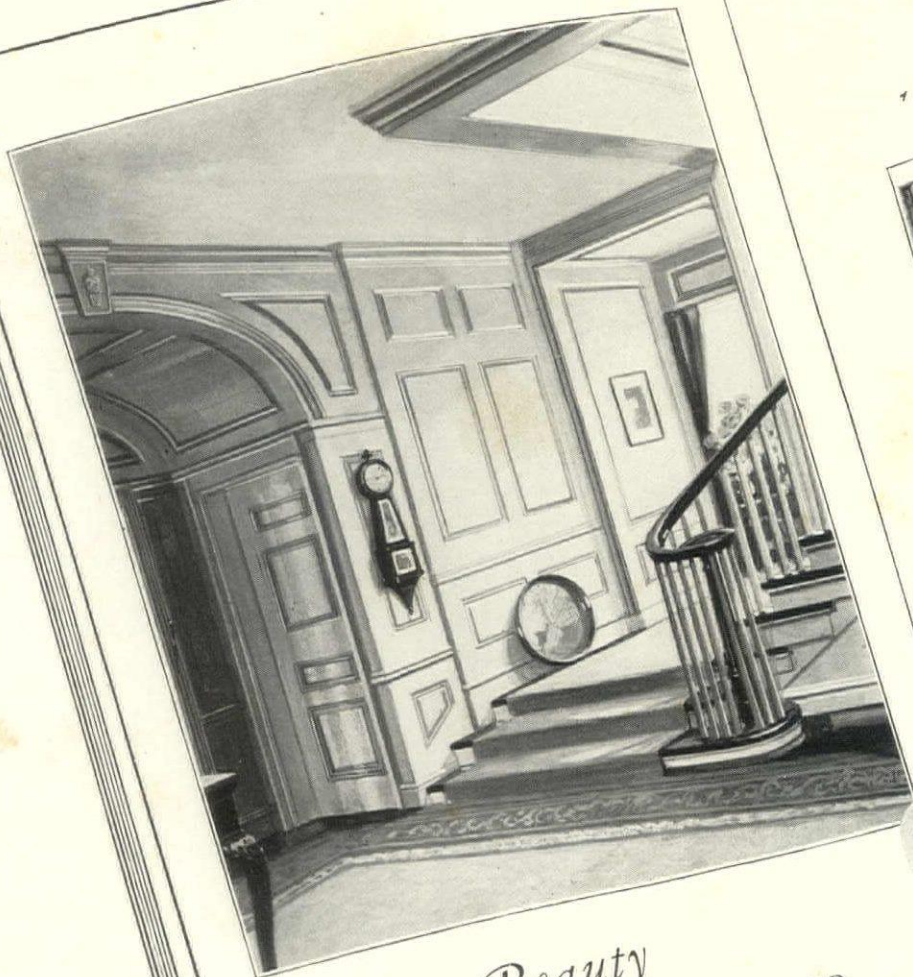


THE WOMAN'S WRIST WATCH, in a case of 14-karat solid white gold, is priced at . . . \$60.  
THE MAN'S WATCH has an engraved case of 14-karat solid white gold and is priced at . . . \$60.

*Your jeweler will show these and other Elgins to you gladly. No other watch is offered in so generous an assortment of styles nor at a price range so liberal.*

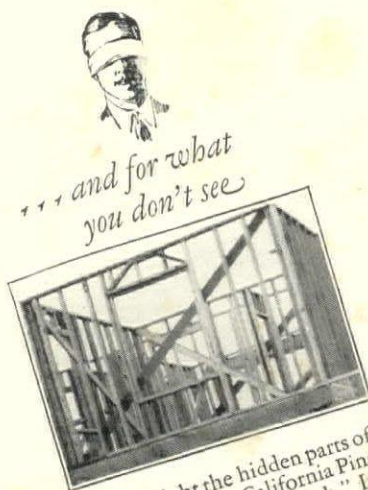






Beauty

WHERE WANTED



Don't slight the hidden parts of your house. Use California Pine from "frame" to "finish." Its strength and rigidity are highly rated by U. S. Bureau of Standards. It is economical to handle and works up with little or no waste. Fewer repairs and higher resale value may be expected when this wood is used in structural framing, sheathing, sub-flooring, window and door frames, lath, etc.

Utility

WHERE NEEDED

## Artistic Interiors that express the sophisticated taste

CALIFORNIA PINE holds prime place among American homeowners as the wood for charming interiors. This preference is based on three centuries of tradition. For California Pine possesses beauty and service qualities identical with those of the eastern and northern white pines which were the standard for fine home construction since the days of the Pilgrims. Because of its uniformly soft texture and close, even grain California Pine conforms readily to the strictest requirements of design and accuracy of construction. It is easy to cut and saw without splintering. It takes nails right to the edge, holds them tightly without splitting. Architect and artisan like

to work with California Pine for these reasons. The beauty of California Pine is permanent. Its freedom from warping, twisting and shrinking prevents unsightly cracks from appearing. Its satin smooth surface is bright and clean and free from hard and soft streaks, so that the grain does not raise. This prevents paints and enamels from cracking, and absence of pitch pockets prevents discoloration. Because of its own light-toned color California Pine takes any finish perfectly making it adaptable to any decorative plan. California White Pine and Sugar Pine will enhance the beauty of your home in every exposed use, such as for panelling, trim, moldings, man-

tels, bookcases, stairways, doors, windows, exterior siding and trim, porches and other uses. To really know the possibilities, the beauty, service and value qualities of these wonder woods, send for our free, 48 page, illustrated book, "Pine Homes." It covers the ABC's of home building in simple terms, makes the mysteries of construction plain as daylight, gives views of many attractive homes and will probably give you some clever ideas for your home. The coupon brings it gratis. Mail today.



California White and Sugar Pine  
Manufacturers Association  
651 Call Building · San Francisco

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Please send book "Pine Homes" also data sheets on subjects checked:

- ☐ Sash and Frames   ☐ Interior Molding and Trim   ☐ Doors  
☐ Siding   ☐ Exterior Finish and Porches   ☐ Lath   ☐ Framing  
☐ Sheathing   \_\_\_\_\_ (any other subject)

Name \_\_\_\_\_  
Street \_\_\_\_\_ City \_\_\_\_\_

# CALIFORNIA PINE

California White  
Pine  
(trade name)

California Sugar  
Pine

California White and Sugar Pine Manufacturers Association

Also producers of

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trademark on  
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**K Cal Pine**  
TRADE MARK  
It is the quality and  
value pledge of this As-  
sociation of lumber  
manufacturers with an  
annual output approxi-  
mately 2 billion feet





"THE FISHERMAN AND THE WASHERWOMEN"  
This French Toile de Jouy wallpaper is printed red on white, blue on white, and mulberry on white.

# Lloyd Toile de Jouy WALLPAPERS

**I**N the old colonial days, Toile de Jouy Wallpapers were extensively used. These historical designs were originated in 1759 by Christopher Philip Oberkampf in the little town of Jouy, France.

The original Toiles de Jouy were printed in red, blue or mulberry on a white ground, and the Lloyd importations not only cover these styles exactly but also contain Toile designs in modern colorings of creams, tans, grays, pastels and other colors on various grounds.

Take this advertisement to any high class decorator or wallpaper dealer and ask him to show you these Lloyd importations, or if none be available write to any of the Lloyd establishments for samples of these papers and others.



Write for Lloyd Screen Booklet illustrated in color.

## W.H.S. Lloyd CO., INC.

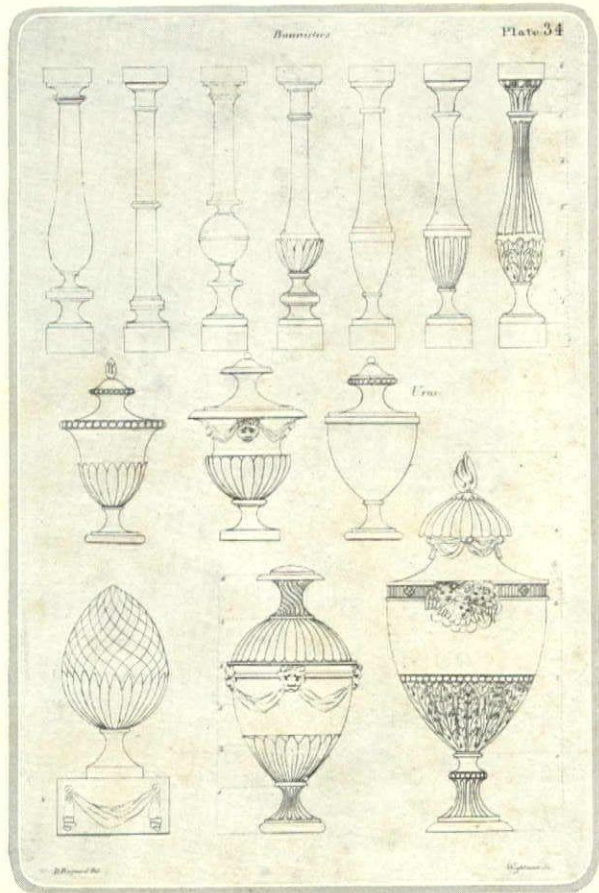
48 WEST 48th STREET  
NEW YORK

CHICAGO                      BROOKLYN                      NEWARK  
434 So. Wabash Ave.      570 Atlantic Ave.              4 Walnut Street  
FOR OVER FORTY YEARS IMPORTERS OF GOOD WALLPAPER

W. H. S. LLOYD COMPANY, Inc.  
48 West 48th Street, New York  
Please send me booklet illustrating Toile de Jouy Wallpapers.

Name.....

Address.....



These designs for urns and banisters were taken by Benjamin from the brothers Adam and their English contemporaries for his first architectural handbook. They helped to make the early 19th Century houses charming

## GEORGIAN TO VICTORIAN

(Continued from page 142)

record these eight books make of that famous half century! For it should be known that neither Benjamin nor Lafever was nearly so adept at an original design as he was clever at reproducing and adapting to his own purpose the (not always original) designs of others. This was a trait in common with most of the so-called architects of the period, but it had the virtue of making these books veritable mirrors of that romantic epoch.

We find Asher Benjamin turning author in the midst of the Jeffersonian period. But as he was hardly more than a very special type of country carpenter, working along at his trade in the little country towns of Massachusetts, there was probably not a great deal he could have known of the new idea of Classicism which was springing up in the few big cities of the land. At any rate, the engravings in his first book, *The Country-Builder's Assistant*, (Benjamin at his by far most fascinating), show that he was still unaware of anything except Wren and the Georgian Colonial manner. In this book he gives for the benefit of how many country builders the Orders, a little geometry, pages of crisply and gracefully fashioned details, and a few full designs for houses and churches. It lies within the old tradition, but it has in common with all of Benjamin's books to come, and all of Lafever's, this significant feature, that with comparatively few exceptions the plates are beautifully drawn. Of course, neither Benjamin nor Lafever, whatever were their capabilities as carpenters or even as

designers, could ever have done this. They were not immaculate draftsmen in any sense of the word, and it is a point on which to ponder as to how much they owed to their engravers the seeming loveliness of their lines and even how much they might have owed to them the beauty of their adaptations and designs.

*The Country-Builder's Assistant* went through several editions beyond its first appearance in 1797. After the Greenfield edition of 1797, there was the Worcester one of 1798 and others at Greenfield again, in 1800 and 1805. This evidence of a real demand is not the only sign of its popularity; its influence can be traced with comparative ease in many of the surviving fragments of New England country architecture of its period. Benjamin must have been encouraged by success, for in 1806 appeared *The American Builder's Companion*, and in 1814 *The Rudiments of Architecture*. These two books, while they clung, for economy's sake no doubt, to many of the plates in the first volume, do begin to stress the Classicism in their pages. Taste was running away from the Colonial spirit. It was getting farther and farther away from what men could design with their own heads and hands and hearts, and was becoming bewitched by what men had done at certain times, as long ago as possible, and under the most proved circumstances. That is to say it was inclined for the moment towards Roman architecture, not much because of an artistic appreciation (Continued on page 196)





# The greatest spot light in the world is on your curtains

The next time you are in the theatre, notice how your eye follows the spot light. Even though you consciously try to center your attention on some dark place on the stage, you cannot help seeing whatever the light is played upon.

That is the reason why you always notice the curtains at the window the moment you step into a room. The greatest spot light in the world—the sun—is upon them. You may direct your attention to the other objects in the room—the rugs, the chairs, the pictures, but you always see the curtains because the light is pouring through them.

Think of this when you select the drapery for your windows. It is important to get designs of charm, texture of great beauty. Slight im-

perfections that would escape notice in anything else are mercilessly revealed when hung against the light.

Your curtains must be washed frequently. It is highly important to know that they will retain their original beauty of texture and evenness of weave after laundering.

You, yourself, may judge of the beauty of the design, but for the qualities of durability you need the protection of the maker's name—Scranton—which assures you that you are getting the best.

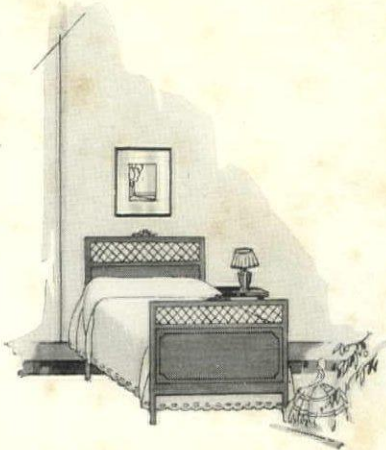
Ask your dealer to show you the newest designs in Scranton Lustre-Lace, Marquisette, Filet Net and Maid-o-Nets.



## SCRANTON LACE COMPANY

Write the Scranton Lace Company, Scranton, Pa., for the new thirty-two-page booklet "New Outlooks for Every Home," and "Scranton Bedspreads."

Be sure to see the lovely new designs in Scranton Lustre Bed Spreads. They come in charming color combinations, are custom-made in appearance, and wash and wear perfectly. There are designs for every type of home and prices to suit every household budget!





# The home complete



SOMEONE has said that the home revolves around the kitchen. Certain it is that the kitchen and bathroom constitute two of the home's most important units. And to make and maintain "The home complete" instant hot water in both rooms is a constant necessity.

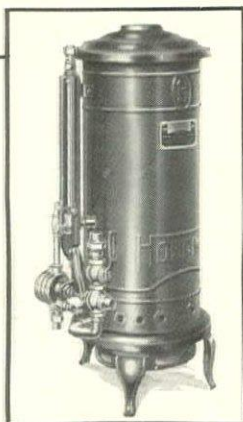
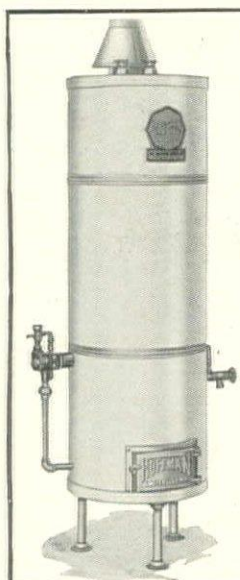
Either type of Hoffman service—direct or storage—supplies hot water instantly and automatically. Never a shortage! Never a wait for water to heat! A turn of the faucet, at any time, brings hot water for any need.

The latest models of Hoffman direct and storage types have all the features which, for a quarter of a century, have made them nationally recommended. And in addition they include new and patented betterments which provide greatest efficiency and economy.

New and interesting books concerning these perfected models are now available. Copies will be sent you upon receipt of the information required in the memo below.

## HOFFMAN AUTOMATIC GAS WATER HEATERS

THE HOFFMAN HEATER COMPANY  
1701-15 Eighteenth Street  
Louisville, Ky.



At the left is the new Hoffman Automatic Storage System (patents applied for) which is made in two sizes.

At the right is No. 3, one of the seven sizes of Hoffman Instantaneous (direct type) Automatic Gas Water Heaters.

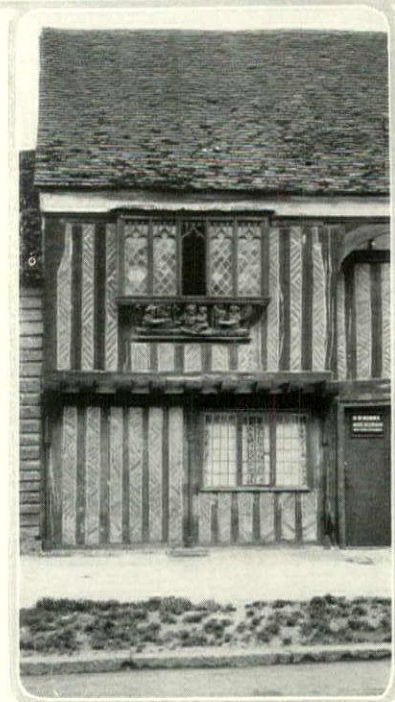
### Memo—

You may send me information concerning Hoffman Automatic Gas Water Heaters. My home has hot water faucets and there are people in my family.

Name.....  
Address.....  
.....



(Above) Wall and roof effects such as shown by this building, at Newport, England, on the way to Cambridge, are striven for today in our modern English type work



(Left) The window on the Newport house with its small diamond panes and lights is especially interesting. The beam end below the window support the second story

## ENGLISH COUNTRY COTTAGE

(Continued from page 138)

cases artifices which are best used to create effects obtained by the old houses. Although as a general thing such artifices are scorned by reputable architects, the advantages of modern construction and the high cost of labor makes them advisable.

The use of solid timbers for half-timber wall construction has been rejected today as being too expensive and not in accordance with modern construction. If narrow timbers are applied correctly, the effect of half-timbering is gained.

The same is true with thatch roofs. They give a very beautiful effect, but have been found to be not as satisfactory in America as in the old country. Other types of roofing have been used which simulate the picturesque appearance of thatching but withstand the sun and the winter's snow with better advantage.

There are, however, many pitfalls in the way of the designer of modern homes in the English manner. The most prominent of these is the timbering is gained.  
(Continued on page 188)



Near Newport in Essex County, England, is this half-timber and plaster house. The continuation of the roof at each side makes it notable. Photographs from a collection by William Pitkin, Jr., and Seward H. Mott, landscape architects



Mrs. J. BORDEN HARRIMAN says:

A distinct achievement! . . . I am delighted with the smart boxed lines . . ."

It was the well-boxed, built-up sides, so firmly tailored that first attracted Mrs. J. Borden Harriman.

"This new mattress," she says, "is a distinct achievement! I am delighted with the trim upstanding edges and smart boxed lines its marvelous coil construction gives! Above all, it is sum- mely comfortable."

It was to be expected that this great new forward step in mattress making should come from the Simmons Company, greatest manufacturers of beds, mattresses and springs in the world.

Only a few years ago they started making their famous Beautyrest Mattress with its hundreds of upstanding coils, buried between layer upon layer of cotton or hair to give greater springiness, water buoyancy. What instant marvelous comfort, what luxurious ease! On a Beautyrest the body is wholly relaxed, wholly supported.

When the Simmons Company asked themselves at further improvement they could make in this wonderful new mattress, they decided to make for-

ever impossible that look of crushed dejection around the edge that so soon overtakes most mattresses!

SO they extended to the very edge of their Beautyrest the tiny coils that are hidden all through it. Such firm upstanding lines! Such straight edges! The tiny coils sewed firmly inside the felted sides of the mattress spring right up after any pressure and hold the sides box-like and upstanding as long as the mattress endures. A well-rolled edge with a trim tape piping finishes it. Now your Beautyrest is as neat, well-boxed and attractive in appearance as it is supreme in restfulness.

In furniture and department stores you will find this improved Simmons Beautyrest Mattress, \$39.50. West of the Rocky Mountains \$41.50. Beautyrest hair upholstered, from \$60.00 to \$100.00. Simmons cotton felt mattresses from \$10.00 up. Simmons springs \$7.00 to \$60.00. Simmons beds \$9.50 to \$60.00. The name Simmons is plainly marked on every piece. Be sure to look for it.

The Simmons Company, New York, Chicago, Atlanta, San Francisco, Boston, Philadelphia, Los Angeles.



Mrs. J. BORDEN HARRIMAN

is a woman of striking personality and fine presence. Her interests are as wide as humanity itself. Because of her great activity in political affairs, her distinguished service to the Democratic Party, and her aid in establishing the Woman's National Democratic Club, Mrs. Harriman is known to all women interested in public affairs. Her Sunday evening supper parties in her delightful Washington home in F Street are unique. There one meets every interesting personality who visits Washington.



The guest room in Mrs. Harriman's Washington home, equipped with Simmons Beautyrest Mattress Simmons Spring and Simmons Bed, No. 1588

Steichen



Right to the very edge go the small wire coils, holding firm the square boxed sides that will never crush. And how supreme is its comfort, how perfect its buoyancy!

SIMMONS Beds - - Springs - - Mattresses  
{ BUILT FOR SLEEP }



## WILD CULTIVATORS

(Continued from page 78)

long enough for a green shoot to break through the surface of the earth, they want to pull it out further and hasten the process. A particular country neighbor of mine has a household of young people. Were they interested in flowers? I asked. Yes, but not to any great extent. What they relished was a brook nearby, for the brook meant ceaseless action, and by damming the water a brook was in a way subject to child will. Leaves could be floated on its surface. And there was always a possibility that, if you dug long enough near the brook, another rill might gush forth. To these youngsters there was not half the fun in a garden that there was in running water. A child has no continuous sense of brooding mystery, and that is the heart and soul of a garden, in high noon or in midnight moonlight.

## TREASURES IN GARDENS

The delight of a child in a garden is suddenness. The moment is a precious thing for youth. There is also much to be said for secrecy. These are the elements I shall bear in mind when I plan my garden. And the plan—there's interest for you, marking thereon the hidden treasures of flowers, the bend of a path which leads to a host of dancing Daffodils, the trail of another path into the woods where there is a hidden bower. To wander through the woods, across streams, past fallen logs, up banks at slippery angles, through underbrush, until suddenly the way is barred by a branch, and one sees beyond a fairy circle of green moss. Here it is that one has a rendezvous with thrushes. Such things outside of a formal garden are as much the life of gardening as though they were in it. I like the casual way in which Poppies greet you everywhere. If birds did not scatter the Poppy seeds, I would furtively wander forth and plant them—a mine of beauty to explode where least expected. Those formalists who believe in having everything just right in a garden—banks of white, curves of purple shaded as though with a painter's brush—how startled they are if stragglers of orange or white peep from the forbidden circle! In sequestered nooks, I would hide flowers to be found. And the child in my house should be one of the acolytes to follow the high priestess who attended the flowers. It is the hour of Tulips, of Peonies, of Asters—the child should know it by daily service to the vases.

A garden should be full of such surprises. There should be a wall in it, because there are so many climbing things to be planted, and children have sympathy with climbing things. I want a wall because Hollyhocks would not be Hollyhocks without one to peep over. I want to come suddenly upon Lilies-of-the-valley in shady nooks. All of these things should be marked upon the plan, and the plan should be made exciting. I can see such a drawing framed as though it were an ancient map, and hung above the hall table, and the child made guardian of the vases that flank its sides—tall vases that hold a single

flower—like a flame of life in seasons.

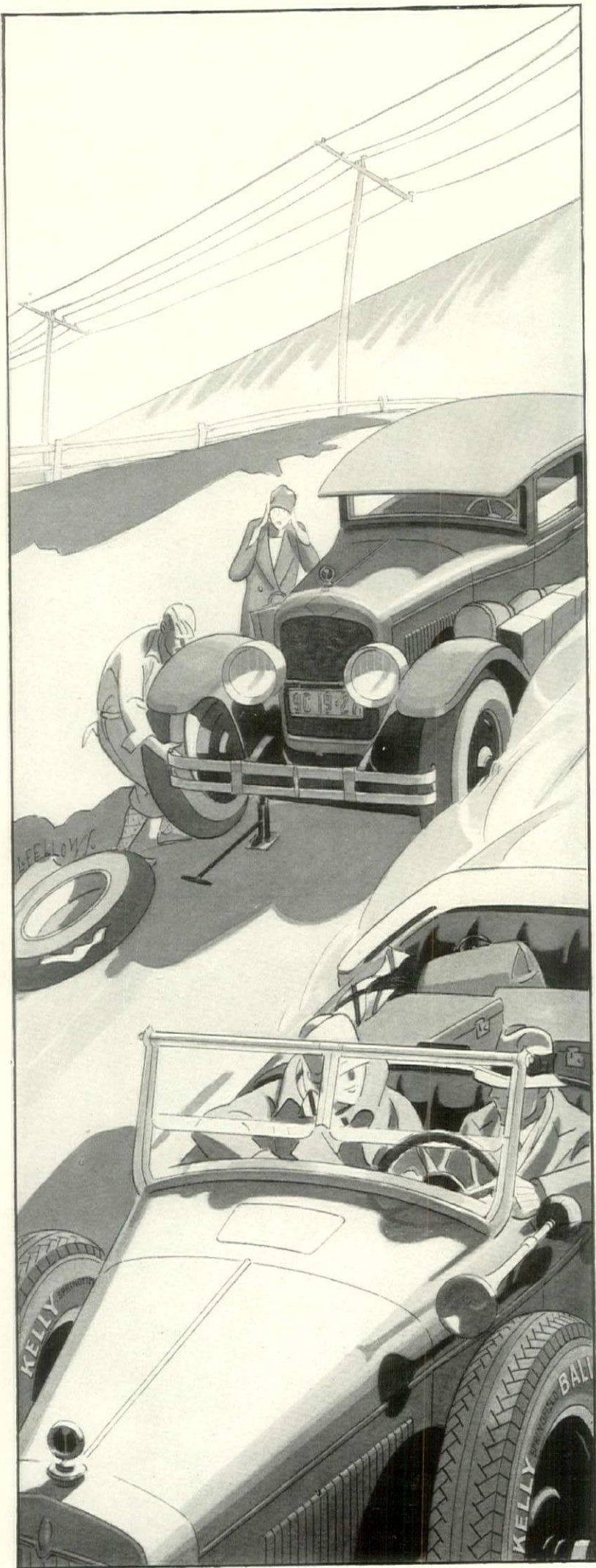
We become unfortunately over-mental when we consider gardens for children. We call the latter our li- flowers! "Come here, my Pan- exclaimed a Johnsonian friend, mine to a small girl who looked though she had taken a day off f- Queen Mab's train. "I'm not a Pan- she retorted, stamping her foot, "are ugly!" It was her protest, no- much against Pansies as against f- sentiment. Is there a fear of ugl- in the garden? Not unless grown- sentimentalize. You might just as cultivate a fear in childhood w- would send them screaming throu- field of Ox-eyed Daisies!

I know many who spend hours p- ning the flower decoration of t- homes. Yet they care nothing f- the actual garden. As the seasons- into one another, you can tell the- in the changes of the coverlets: lilac room, the rose morning r- have blossomed under the decora- cultivation. You peep from ga- flower curtains, you wipe your- upon towels of arboreal design. are made to feel you are in a ga- all the time you are in the house, you are never once invited to go- side and pick flowers. Apple g- walls, with raspberry taffeta on- dressing table. There is a pe- chorus of Houses that Bloom in- Spring, tra la. There is thus- thought given to seasonable inte- But when it comes to making a- den appealing to childhood, ne- you nor your gardener nor your a- tect have given a thought to the- ter. Never have I found such co- ion of mind as on that subject, a- have asked and asked and asked- enlightenment. There are those- remember when they were young- ting patiently on the lawn wat- the grass grow; one kindly old- declared that for many morning- recalled standing beside a Tiger- and measuring herself; still an- described with excitement that- lasted through the years being al- the privilege of sitting up unt- Centuryplant opened its re- bloom. But there they stopped. really, they seemed to say, have c- ren rights in a garden?

## THE FLOWER-BOOK

When I enter a home where- are flowers, I look for the flower- near the guest-book—the diary- should be kept year in and year- in the home. There are sensa- happenings in a flower garde- you are a good reporter; ther- fairy tales growing by every b- you have sufficient imagination- such and such a day I saw: that- motto for a child's garden. Is no- the charm of reading Thoreau- him the quality of the air procl- the spring. There is no remin- most houses of the life of fl- I have found in some, strewn i- corners of a desk, catalogs of- and bulbs and garden tools; envelopes with sensational pictu- Radishes and Peonies and

(Continued on page 154)



"That reminds me of the old days before we changed to Kelly-Springfields."





*Picturing the Advanced Six 4-Door Coupe*

## A Car of Exclusive Smartness

*Powered with the Nash 7-Bearing Motor*

The exquisite charm of the Advanced Six 4-Door Coupé is highly accentuated by its brilliant performance qualities in the way of ultra-smoothness, quietness and responsiveness.

There is a softness, a soothing evenness to the power-stream of the big Nash 7-bearing motor that is so far beyond that of the 3 or 4-bearing motor that motoring takes on a new attraction in the way of velvety, easy travel.

Richly colorful in finish and of superb smartness in body design, this magnificent Advanced Six 4-Door Coupé with its tasteful appointments is a superlative example of motor car craftsmanship carried to a unique degree of artistry.

The custom-built atmosphere which characterizes the appearance of this model is sustained throughout the interior with hardware richly silver-finished in Old Empire design, a superb vanity case and smoking set and genuine Chase Velmo Mohair Velvet upholstery.

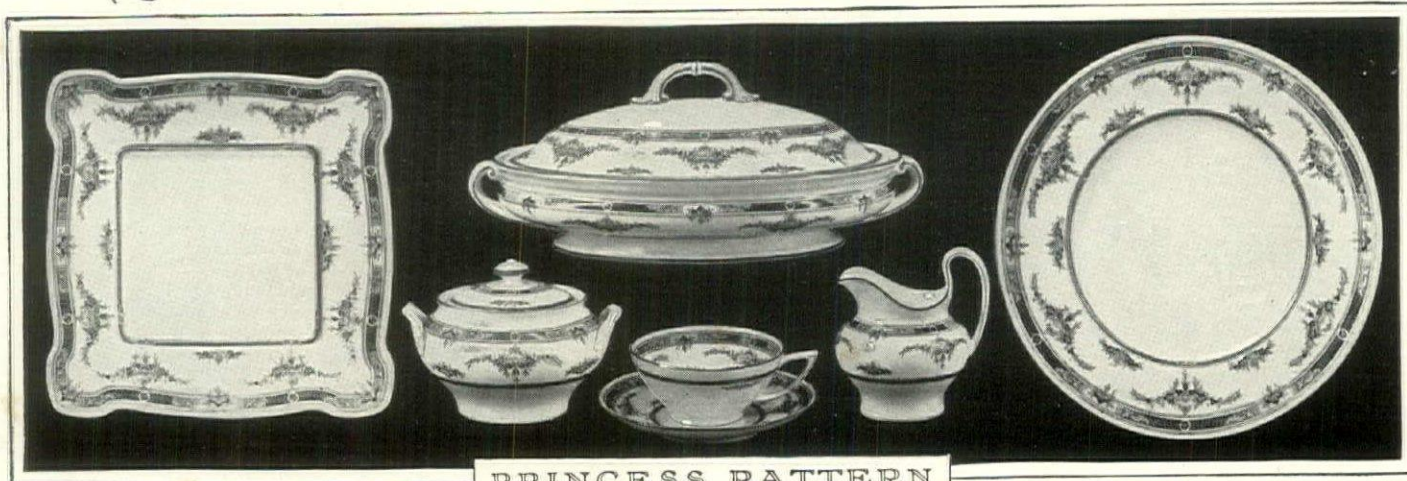
There is a fine in-built steel trunk at the rear and among many further appointments is included an electric clock.

Provided within the price are Watson Stabilators at the front; 4-wheel brakes of special Nash design; and 5 disc wheels together with many other notable mechanical advancements. This model is on the Advanced Six full 127-inch wheelbase.

(5108)



# Minton English Bone China



PRINCESS PATTERN  
REG. U. S. PAT. OFF.

## The World's Most Beautiful China



Like all other designs of Minton's, the Princess Pattern is distinguished by permanent colors and ornamentalations which are rendered upon individual pieces by hand enameling.

In selected pieces or a complete service, there can be no more cherished possession for a bride than

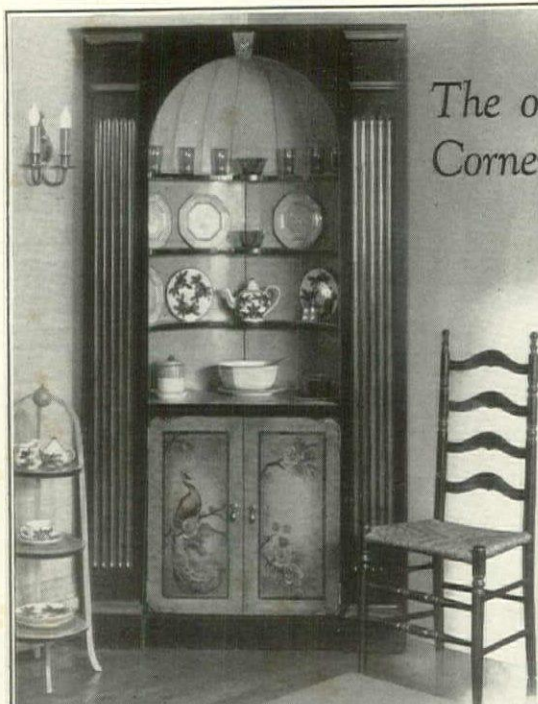
this artistic design, which will harmonize with the decorations of any period.

Minton's, long renowned in English pottery, has graced the tables of the finest homes for many generations. From calcined ox-bone comes the delicate body and also the durability for which it is famous.

ASK YOUR DEALER TO SHOW YOU THE PRINCESS AND OTHER MINTON DESIGNS

MEAKIN & RIDGWAY, Inc., New York

Representing MINTON'S, LTD.



## The old Colonial Corner Cupboard

Butterfly tables, end tables, small pieces as well as the larger sets of modern and colonial design, are available through Leavens' "Finished-to-your-Order" Plan.

HOME owners who delight in Colonial furniture will welcome this latest Leavens' offering — the old Colonial Corner Cupboard. Placed in the corner, it adds a touch of color to the dining room and at the same time serves a great many useful purposes in the home. Shown here it is painted in black and gold lined with antique jade green and antique mulberry. Through the Leavens' "Finished-to-your-Order" plan this cupboard may be finished as you want—painted or stained, or decorated any color you wish.

A fitting companion piece to the old Corner Cupboard is this charming Ladder Back Chair—an authentic reproduction. Its old parchment finish harmonizes with the cupboard and gives a delightful old style effect. You may purchase the chair separately, finished as you choose, or to match the cupboard.

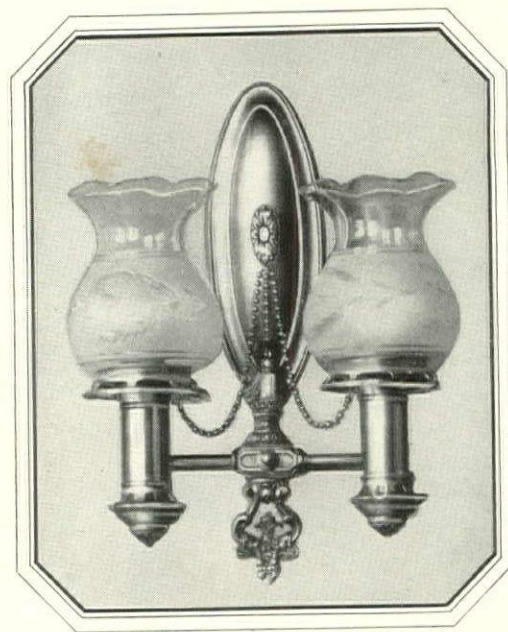
WILLIAM LEAVENS & CO., Inc.  
32 Canal St., Boston, Mass. (Div. B4)  
Please send your illustrated Catalog and complete details of the "Finished-to-Order" Furniture.

Name \_\_\_\_\_

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## LEAVENS Furniture

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Colonial Homes demand quaint picturesque Lighting fixtures that suggest the old whale oil designs

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*The Erskine Six  
Custom Sedan  
\$995*

*Custom Coupe, \$995; Business  
Coupe, \$945; Tourer, \$945.*

*All prices f. o. b. factory, includ-  
ing front and rear bumpers and  
4-wheel brakes*

## THE LITTLE ARISTOCRAT OF MOTORDOM

**T**HERE are many small cars. There are many fine cars. But there is only one small car that is also a fine car—the Erskine Six.

Owners of the most expensive motors are driving Erskines—men and women who would not consider any other car so small and low priced.

Dietrich has given this little gem of a car beautiful, sophisticated lines, comfort and luxury which make a millionaire feel at home.

Sixty miles per hour, effortlessly. 5-25 miles an hour in 8½ seconds. Climbs an 11% grade in high, fully loaded. Tests show 25 to 30 miles per gallon of gas; 1000

miles per gallon of oil. 18-foot turning radius—slips through traffic like a motorcycle.

The supreme motor car value of the decade—a luxurious fine car, economical in first-cost and up-keep—a car of inbuilt stamina and surprising performance. See it now at your Studebaker dealer.

*Equipment—Erskine Six Custom Sedan:* 4-wheel brakes; full size balloon tires; two-beam headlights; bumpers, front and rear; oil filter; rear traffic signal light; cowl ventilator; one-piece windshield; thief-proof coincidental lock to ignition and steering; automatic windshield cleaner; rear-vision mirror; hydrostatic gasoline gauge on dash; instrument board compartments; dome light; robe rail; broadcloth upholstery with broadlace trim.

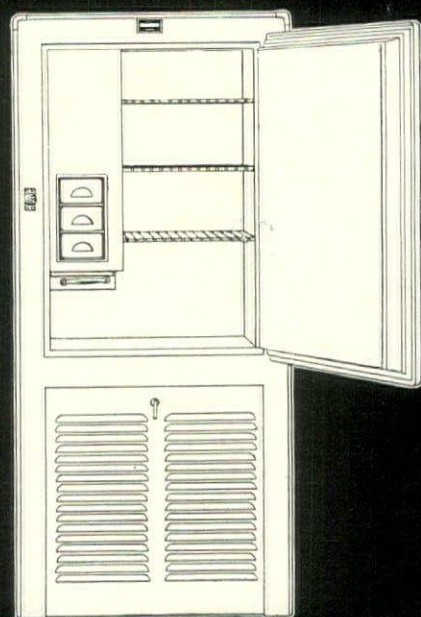
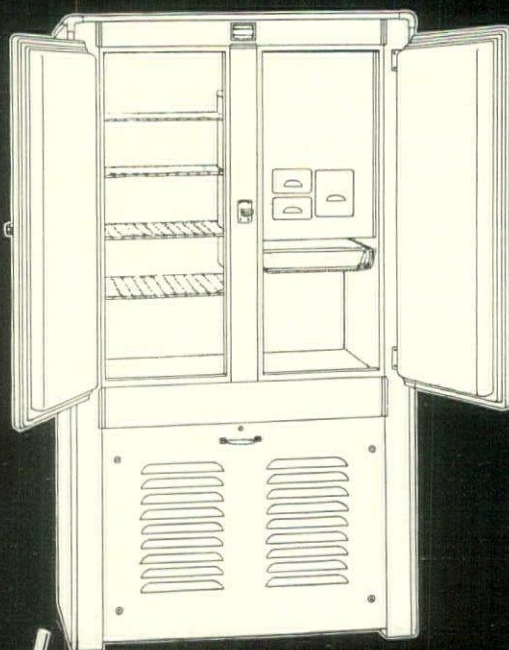
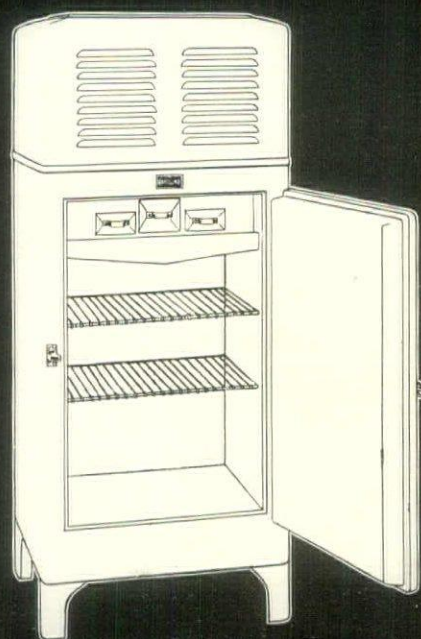
# ERSKINE SIX

*Studebaker's New  
2½ Litre Car*



# Copeland

DEPENDABLE *Electric* REFRIGERATION



The refrigerators illustrated above are, left to right, the 215, CS 7-10 and C 5-P. In addition to the models pictured there are 6 other complete models and 14 sizes of Copeland units to fit owners' present ice boxes.

## Three Special Models for Small Home and Apartments

Copeland Dependable Electric Refrigerators for small kitchens and kitchenettes have every feature of the large models used in the largest homes.

The same reliable, quiet and efficient power system serves them. The same fast freezing, the same handy and sanitary constructions are yours to enjoy in these compact refrigerators.

And even in the matter of capacity they are truly remarkable. For the

several models, Nos. 215, C 5-P and CS 7-10, shown above, possess ice cube capacities of 108, 90 and 105 cubes, respectively, and food storage capacity of  $5\frac{3}{4}$  cubic ft., 5 cubic ft. and 7.28 cubic feet.

These attractive little kitchens one sees nowadays are at their very best equipped with a Copeland. Why not have such a kitchen to make your work a pleasure—and the smaller Copelands are low enough in price for everyone.

COPELAND, 630 LYCASTE AVENUE, DETROIT, MICHIGAN

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Please send me, without obligation on my part, your free Copeland Recipe Book which shows how to prepare delicious frozen desserts.

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SIX-PIECE TEA SET IN THE EARLY AMERICAN STYLE • \$675.00

*T*reasure» Solid Silver in the «Early American Style» is an inheritance of beauty, passed on to you from early American days. In the Tea Set, illustrated above, which takes its inspiration from the hollow-ware made by our early master-silversmiths, one finds the formal grace, the purity of line, the discreet elegance, so characteristic of the fine productions of that period.

Into the Silver made by our early craftsmen seem to have been wrought the precious ideals of graceful living—love of home and gentle hospitality. And in «Treasure» Silver in the «Early American Style» are re-expressed these same fine qualities, lending the same gracious atmosphere in modern American homes where dining with one's family and with one's friends is still regarded as among life's happiest functions.

The «Early American Style» is made in flat silver as well as in dinner hollow-ware. Perfectly plain or decorated in the manner of old-fashioned hand engraving. Your Jeweler would be proud to show you this lovely Silver. Write us for a copy of the Brochure—«The Early American Style.»

*It is Sterling*  
—more can not be said

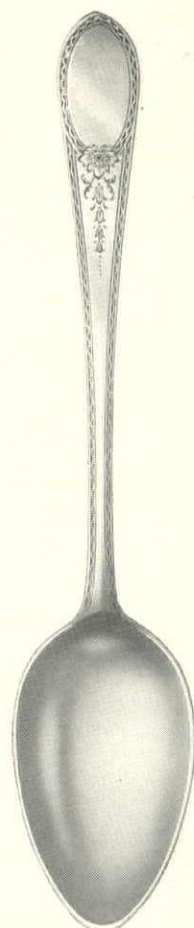
Treasure Sterling  
Sterling 925/1000 Fine

## “Treasure” Solid Silver

ROGERS, LUNT & BOWLEN COMPANY • Silversmiths • Creators of Distinctive Tableware

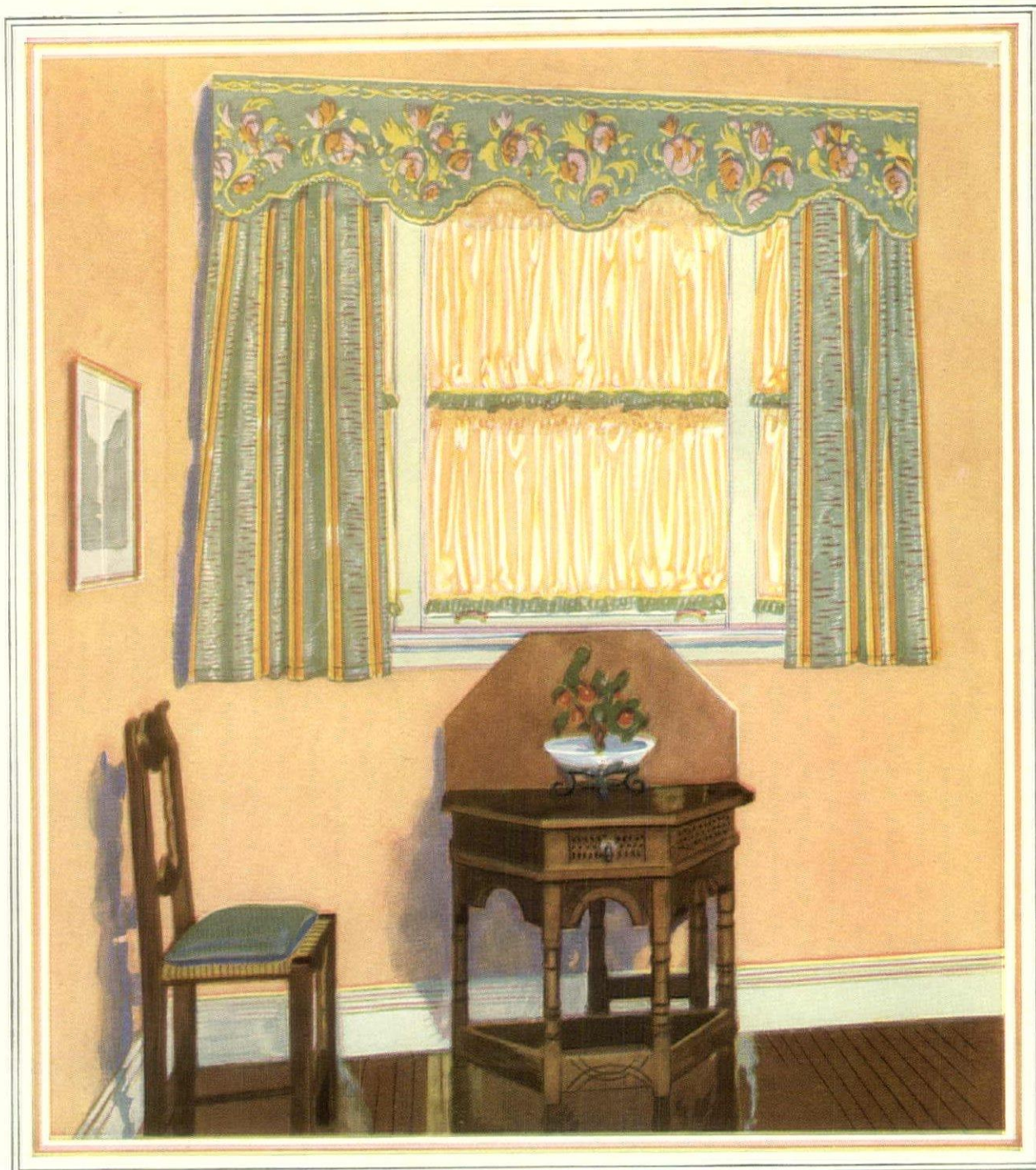
34 SOUTH NORWOOD STREET • GREENFIELD, MASSACHUSETTS

Member of the Sterling Silversmiths Guild of America



*The Early American Style*  
Engraved





# And now Orinoka introduces valances ...by the yard ready to hang

HERE at last is a wonderfully satisfactory answer to the perplexing valance problem, which makes it possible to have an attractively shaped brocaded valance without the trouble and complication of cutting and binding.

This new Orinoka valance may be bought by the yard. Made in a number of colors, you are certain to find a valance that harmonizes with the Orinoka

draperies. Surprisingly enough, these valances are not expensive, and like all fabrics bearing the Orinoka guarantee they are made absolutely tubfast as well as sunfast by a process exclusive to Orinoka.

If they fade from sun or washing, the merchants are authorized to refund your money

*Photographic reproduction (actual size) of Orinoka Glosmor, with full satin stripe with rough weave between stripes, used in over-drapes shown below. (No. 2277, color No. 2)*

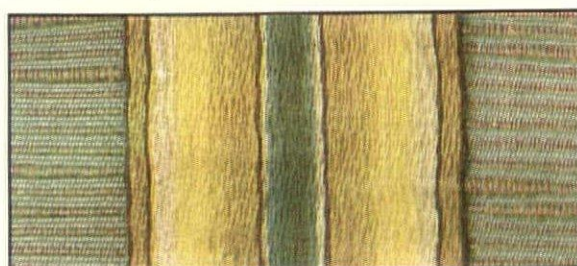
or replace with new goods. Look for the guarantee tag which identifies the genuine Orinoka guaranteed fabric. Unless the fabric carries this tag, it is not guaranteed. Sold in department stores and decorating establishments. The Orinoka Mills, 215 Fourth Avenue, New York. Send for complimentary copy of new Orinoka booklet giving suggestions for window treatments in color.

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DRAPERIES & UPHOLSTERIES  
COLORS GUARANTEED SUN & TUBFAST





# Beautify Your Home

with Burrowes Rustless Made-to-Order Screens  
for Windows, Doors, Casements, Sun Parlors, Piazza Enclosures and Sleeping Porches

Too often Screens are regarded as a "necessary evil", and often they look the part! Your home, be it mansion or cottage, should not be marred by a haphazard makeshift screening job, which perpetually will require re-covering, repainting and repairing.

Burrowes Rustless Screens are designed to harmonize charmingly with YOUR home, and are fitted at your house by an expert. They not only are efficient and wear almost indefinitely, but they are positively beautiful and attractive to look at. Our own Copbronze netting, almost as transparent as glass and guaranteed Rustless in any climate, never requires repainting. Burrowes Screens are a positive and definite money-saving investment.

Burrowes Window Screens are also made with All-

Metal Frames, strong, rigid, rust-proof and easily re-wirable in case of damage. Solid bronze also, if desired.

## BURROWES SCREEN DOORS

The ordinary screen door is made solely to keep out insects, and often fails to do even that. The Burrowes door is designed to measure up to the best ideals of modern home designing. Built by master craftsmen, its cabinet construction is practically perfect. With special hardware and attractive grilles if desired, a Burrowes Screen Door is a work of art. It adds distinction to any entrance.

## BURROWES ALL-METAL WEATHER STRIP

Carefully fitted by our own experts, its interlocking metal-to-metal contact absolutely prevents drafts around windows and doors, while insuring smooth, easy running, without sticking of window sash. Vastly superior to any other Weather Strip.

THE E. T. BURROWES CO., 22 Free St., Portland, Maine  
Oldest and Largest Screen Manufacturers in the World

# BURROWES RUSTLESS SCREENS

### Estimates Without Obligation

Send us your inquiry now—it takes a little time to make fine Screens, and Weather Strips should be installed during mild weather. Our organization, 54 years old, is country-wide. Very interesting booklets mailed on request.



RALPH MODJESKA, Engineer  
PAUL P. CRET, Architect  
KEYSTONE STATE CONSTRUCTION CO., Builders

Paul Cret

*The Delaware River Bridge  
and Smyser-Royer*

Something ought to come out of a combination like that—a famous architect, the world's largest suspension bridge, and a concern that likes nothing better than to ally itself with such architectural and engineering achievements.

But your architect or lighting fixture dealer will tell you just how much well designed and executed lighting fixtures add to the beauty of homes and estates as well as great structures.

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RADIATOR  
SHIELDS AND ENCLOSURES

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WRITE FOR FREE DESCRIPTIVE FOLDERS AND RULE  
**American Metal Products Corporation**  
5876 Manchester Ave. St. Louis, Mo.

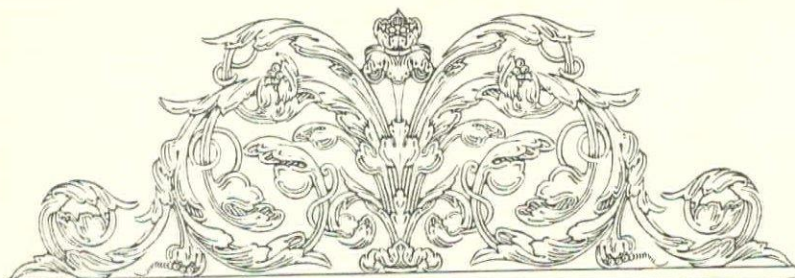
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The Dolly Madison "Honeysuckle" Brocade—No. 6202

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NEVER have Dolly Madison Bed Spreads been shown in such profusion of color and color combinations—all beautiful beyond words.

All Dolly Madison Bed Spreads are *Faßt Color*.

Dolly Madison Bed Spreads can be obtained at the better stores in a variety of qualities, styles, and prices. Be sure to look for the Dolly Madison Label.

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**DOLLY MADISON**  
*Bed Spreads*

## WILD CULTIVATORS

(Continued from page 150)

o'clocks. But nowhere do I find the diary that should be next the guest-book, the diary kept in childish hand of things seen, the entry to note the arrival of the latest bud. Extra, Extra!! On such a morn the sap awoke, a live pulse stirred the Rose bushes. Says Thoreau of February 28, 1861, "The air was full of bluebirds yesterday." This is the exciting sense of a garden which should be awakened in childhood, which is so different from the dreariness of learning a floral motto for school.

Wild cultivators of a garden they may be, but surely gentle observers of a garden's beauty. One of my treasured stories as a youngster was in Irving's "Knickerbocker History": of that Dutch Governor who imagined his Sunflowers massed together as his enemy. Forth he would go into the garden with his drawn sword and mow them down, and strut in bravery. How often have I seen an over-tall plant in the garden, and with a stick have felled it with accurate aim. How often have I taken the garden hose and aimed it at a flaming red blossom and deluged it to destruction, imagining it to be a fire! Such antics of childhood must be reckoned with in a garden—they are not unnatural activities. For such restlessness beauty in a garden is a thing *en passant*. But the more beauty one passes the more sensitive one becomes to beauty, the more considerate one becomes. I would have children each day place one flower in a vase, picked with an eye to the color of the glass. Then I care not how often seed pods are popped,

how many Daisies are sacrificed to. "She loves me, she loves me not," how many petals are shaken, though I would rather that Violets and Rose leaves were candied than wastefully sacrificed.

It is a new subject, this, of children and gardens, though they have been associated in sentimental mind since flowers began. Education in the garden is merely an effort to shackle wild cultivators—not a wise way toward love of flowers. The little flower girl at a wedding carries her basket of feathery bloom, but her mind is on the rosebud bowlets on her dress. She didn't "gather ye rose buds while ye may." And I doubt whether, as you sit at dinner, in the light of naper and delicate china and profusion of cut flowers, your hostess has given thought to it. There are Lilies in the bowl of running water at the bottom of the flight of stairs; the living room, the dining room, each bedroom has its quota from the garden. "How thoughtful," we say. But the mother has done it all. The house is well organized. The garden is outside with all its wealth of beauty. You are even told about it and of the prizes of which the gardener is proud. Your hostess stands smiling to greet you. Long stemmed flowers are in her arm. "I see your garden is in bloom," you say. Upstairs the child is making house out of the florist's box from the city. It is such spirit that keeps the child from understanding the real flower garden. Such over-cultivation society creates the wild cultivators of which we write.

MONTROSE J. MOS

## MAKING THE DINING ROOM

(Continued from page 73)

usually stiff dining room. Let us take a small apartment where the very moderately-sized dining room has the usual center table, sideboard and chairs. The one window in this room faces east, a window of fair size, but not recessed and, therefore, not spacious enough for a breakfast table. This space can, however, accommodate two comfortable, overstuffed chairs and a small table. On the table, in addition to a bowl of flowers, there might be smoking equipment, thereby providing an excellent retreat in which to read the morning paper. When not in use, this friendly furniture group gives an added attraction to the room.

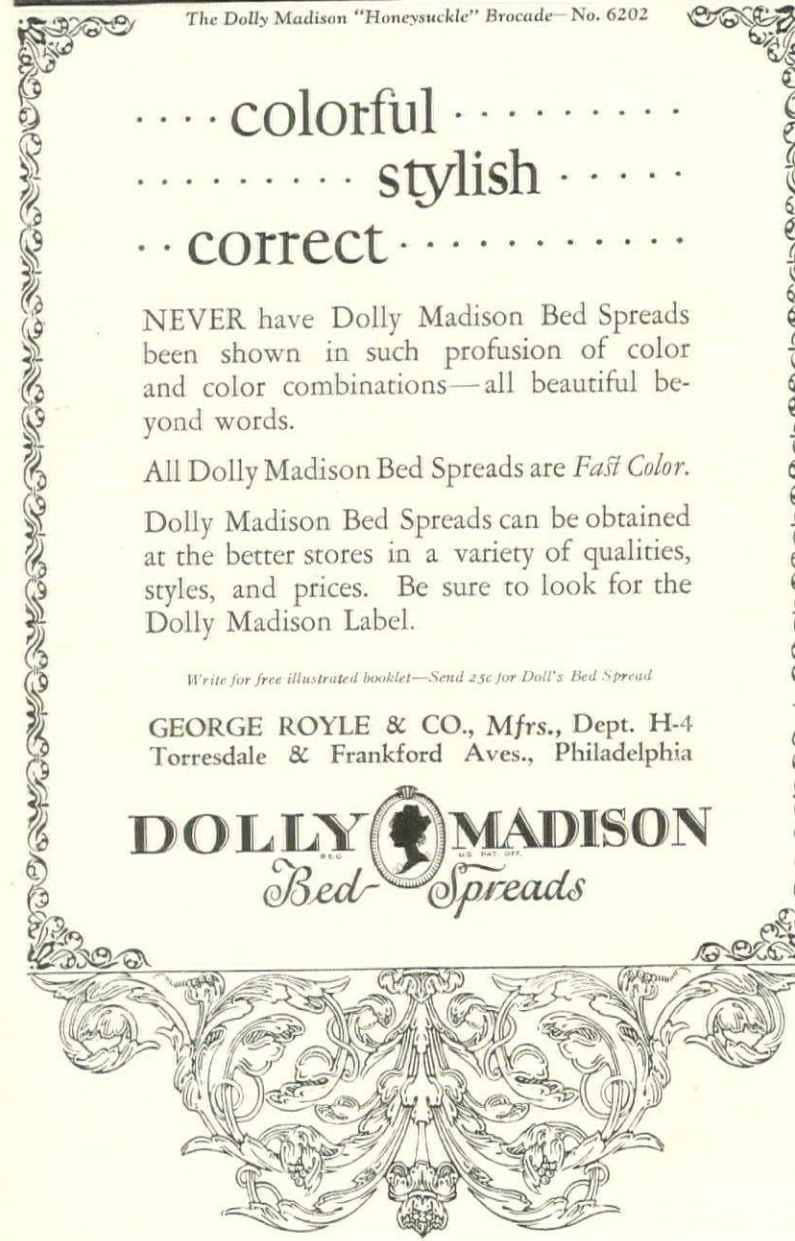
One can readily imagine the comfort of a medium sized room having the usual complement of dining table and chairs and, in place of the stereotyped sideboard, a large cabinet suitable for holding china in the upper part, its cupboard with projecting shelf in the lower section doing the duty of a sideboard. At one end is a bay window in which is a breakfast table commodious enough for a family of four, surrounded by a comfortable settee and two chairs. This simple change from the usual method of furnishing a dining room is enough to dispel anything approach-

ing the customary set appearance.

In almost any of the 17th and 18th Century houses in England, one may find abundant proof of the effort made to avoid stiff or formal room. The formality generally hiding under a mistaken idea of imparting dignity. In many of the interiors which have been made to be used for state functions it is unusual to find settees and comfortable chairs placed near windows and fireplaces so as to impart a sense of friendliness and comfort.

In other similarly correct establishments secretaries and odd bookcases holding reference books and old documents have been met with. Surely there is a happy medium in the all important matter of giving greater comfort and restfulness to our guests, as well as ourselves, while indulging in the pleasant routine ceremony associated with the serving of food.

To sum up, whether one remains in the dining room after the hurried meal or passes quickly on, the decoration of this interior should suggest leisure and graceful living. Avoid stereotyped pieces and arrangements and select comfortable furnishings that contain an invitation to linger for a time after the real business of the meal is done.





### So Many Attractive Window Arrangements

THIS beautiful home shows a few pleasing arrangements of Crittall Steel Casement Windows. The same beauty of slim, graceful outlines and leaded panes of glass can easily be yours, for your new home.

You can have all the individuality of antique casements, combined with every modern feature of comfort and convenience. Crittall Casements are *guaranteed* wind and weather proof, without weatherstrips, in either inward or outward opening types.

Your architect is familiar with Crittall Casements—let him tell you how suitably they will fit into your plans. May we send you our illustrated catalog, showing how easily they can be draped, screened and washed?

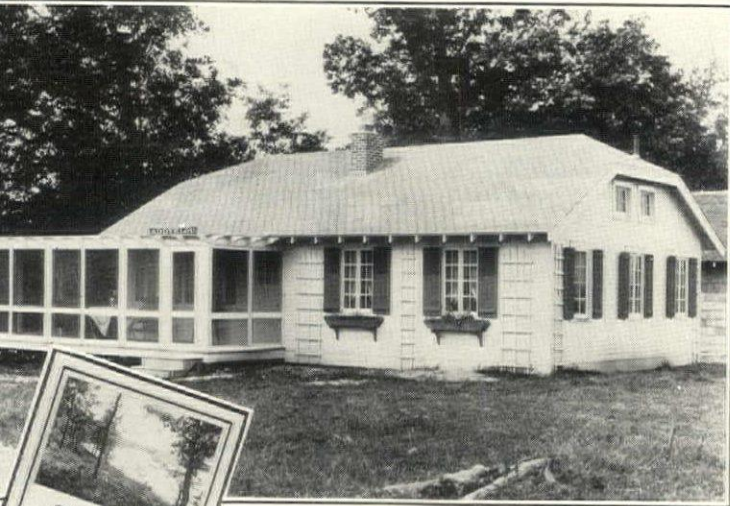
CRITTALL CASEMENT WINDOW CO.  
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## CRITTALL CASEMENTS

Custom Built in either steel or bronze to the architect's sizes, designs and specifications. Also available in steel in Standardized sizes and types



### This portfolio of latest Togan Summer Cottages NOW READY

The Togan Summer cottage catalog is really an inspiration. Here are summer places truly out of the ordinary in beauty—in comfort—in convenience, completeness and fine construction. Yet the cost is very moderate, because a great organization of specialists and years of experience enables Togan to not only build better but also to give much greater value.

Send for this interesting book.

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### Too Important To Overlook, Silver Lake COTTON BRAIDED SASH CORD

In that new house—are you going to be annoyed with sash cord breaking? . . . Not if the windows are hung with SILVER LAKE, for this sturdy cotton-braided cord is guaranteed for 20 years—and under ordinary use it generally lasts much longer.

At Hardware and General Stores in bulk—or in Handy Packages with directions for installing.

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for further information,

Architects note detailed information in Sweat's Catalogue (page B1632) and Home Builders' Catalogue

Fill out and mail this coupon to above address.

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If your dealer doesn't carry SILVER LAKE, please send us his name and address.



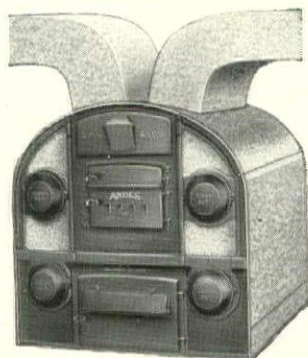
## The Warm Air of Spring in Your Home All Winter



**T**HE pure, bracing, moist air of spring, constantly changing, is the ideal

atmosphere for health and happiness. It can be kept circulating through your home all winter by the Andes Re-Conditioning Heating System, endorsed and used by thousands of home owners.

The atmosphere of the whole home is changed from four to six times an hour by the forced air system, which you can rely upon to heat any and all rooms at any and all times. It is the only system where heat does not flow of its own free will but is forced and, therefore, easily controlled.



### Andes Re-Conditioning Heating

Andes Heating Systems may be operated either as gravity or forced systems. They are unsurpassed for the high quality of materials, workmanship and exceptional engineering genius. The Andes Engineers are at your free disposal for preparation of your heating plans. As experts and specialists in this one branch of heating they are unexcelled. Andes Systems are used by many of the country's leading architects.



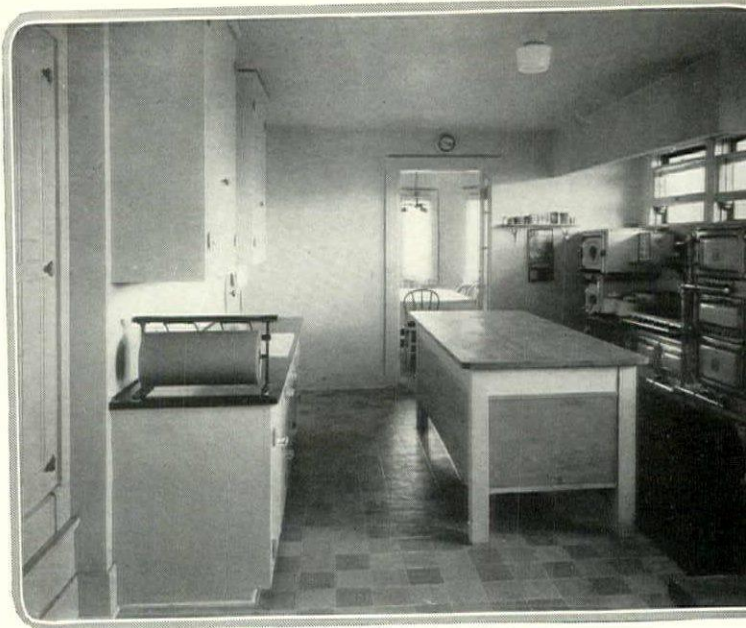
Plan now to have this heating system installed according to the standard code. Burns any fuel, including oil. Absolutely gas and dust tight. Costs less to operate and very little more to buy.

Write for our interesting booklet on *Re-Conditioning and Heating*, which tells how to heat your home healthfully, comfortably and thoroughly.

ANDES RANGE & FURNACE CORP.

RANGES **ANDES** FURNACES  
SYSTEM

GENEVA, N. Y.



*Compactness and excellence of equipment were given real consideration in the planning of the Douglas Fairbanks kitchen and the servants' dining room beyond*

## THE AIR IN THE HOUSE

(Continued from page 119)

ture in our rooms falls below this our throats get dry and our membranes become irritable and easy prey to disintegrating dust maladies—one of which is sinus trouble.

Ventilation is not theory; it is a fact. More exact experiments are being made today showing the evil effects of bad air and the good effects of healthy air than probably in any other field. This is due to the indoorness of American life and the underground building projects that are in progress.

The biologists, doctors, physicists, architects, psychologists and health departments are united and agreed that improper ventilation is the root of most health and efficiency problems. It affects blood pressure, bodily temperature, pulse rate and of course the general health. In New York State alone, about \$200,000 a year is wasted in faulty ventilation. "If this were all," says Dr. C. E. A. Winslow of the Yale School of Medicine and Chairman of the New York State Ventilation Commission, "if the harm done by faulty theories of ventilation (and we add 'or no ventilation') were limited to the pocketbook, the matter might be dismissed as one to be settled between public appropriating bodies and their own consciences." And then he goes on to stress the fact that health is the main consideration.

Ideal ventilation, then, increases radiator or heating efficiency. It must be dependable every day and all day, summer and winter, fall and spring. It must permit uniform distribution and diffusion of fresh air in all parts of the ventilated areas. It must work without noise or hurricaning. It must have with it proper humidity of moisture controls. It must also be backed by proper temperature control. It should have an air dust control device.

Where there is poor circulation of air and the temperature is low, heat making must be greater in winter. Therefore there is a saving of about one third on fuel bills when a house is

properly ventilated. The throwing of windows to let in cold air wastes millions of dollars in fuel yearly. Weatherstrips, be it remembered, one of the wisest accompaniment all ventilation projects, as are inter-walls and ceiling and roof insulation.

You will be told that a house ventilates itself from cracks, wind doors and so forth a certain number of times a day, so you really do not need insulation, weatherstrips, humidifiers and ventilation installations. But, if you were told the enough heat in your body to warm your bed, you would still install a furnace, would you not?

Each one of us consumes six times as much air as food. Does it not seem to reason that such devourings should be controlled—or at least cleaned?

Furniture of ancient vintage does not live in steam heated homes rapidly falls apart—but perfectly ventilated and humidified air will affect it. Museums and furniture houses know this and have proper conditions for furniture. Yet we are on suffering with throats and lungs, high blood pressures and so forth.

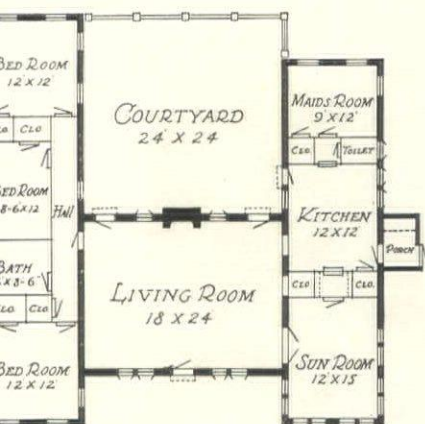
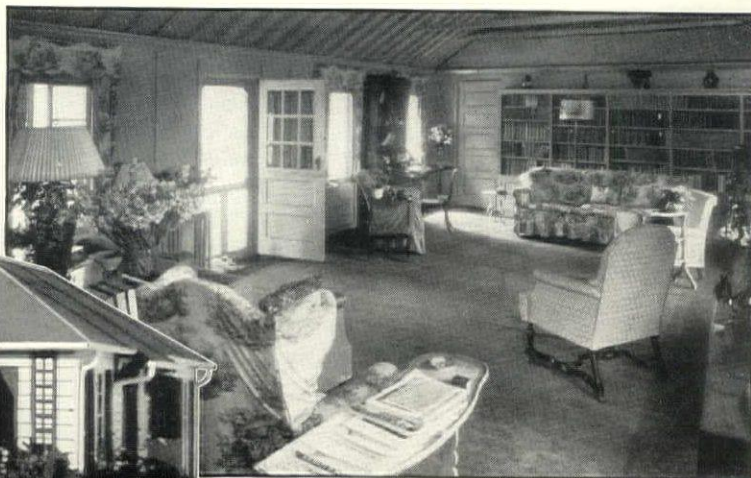
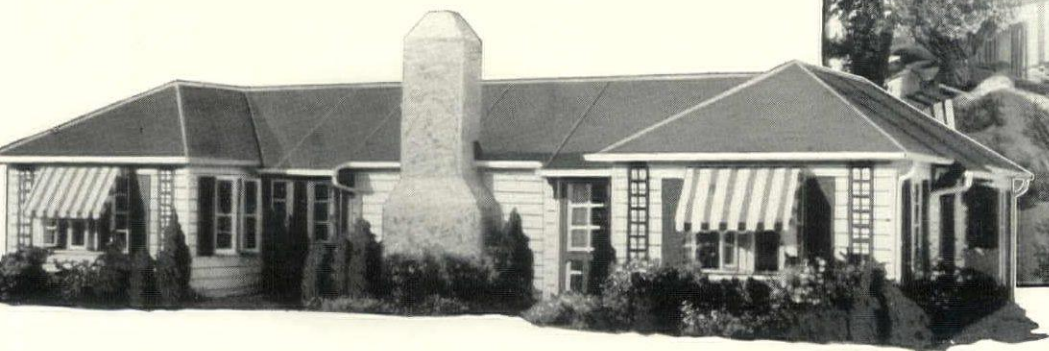
An acquaintance glowed with about some furniture she had brought here from an old chateau in France. Later we met and asked her, "How do you like the glorious furniture?" "Glorious pieces," quoted she. "Ventilate them properly and save the pieces?" we said and then elucidated.

In a brick house the air changes about every two hours; in an apartment the air changes about two days. This is not enough, especially when many human bits of furniture are about.

Before building a private dwelling it should be a part of the bond to include a ventilation system, as well as it is included in banks and factories. This would be another factor of fullness of space, because inside rooms, cellars and windowless spaces then be kept airy and healthy.



You can erect this charming cottage when and where you want it . . .



THE above illustration shows a typical Hodgson Cottage. Charming, isn't it? This house can easily be erected with unskilled labor in two days' time—or less.

Hodgson Portable Houses are known the world over for their durability as well as their artistic beauty. They are finished to the smallest detail by skilled woodworkers here in our great workshops. Shipped to you in finished sections, plainly numbered and all ready to bolt together.

Only the finest woods obtainable are used in Hodgson House construction. The framework is of sturdy Oregon pine. The walls and roofs of red cedar—the most durable wood known. Staunch and steady and absolutely weather-proof, Hodgson Houses stand for years without repairs.

Perhaps you are considering a small mountain lodge or a summer camp. We have many of these smaller type houses which can be erected in a few hours. Our new free catalog gives prices and complete information regarding portable houses, cottages, camps, garages, poultry-houses, etc. Also garden furnishings, bird houses, dog kennels, etc. Send for catalog G today.

**E. F. HODGSON CO.**  
1108 Commonwealth Avenue, Boston, Mass.  
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**HODGSON** *Portable*  
**HOUSES**



Kernerator-equipped residence of Mr. F. L. Maytag, Washing Machine manufacturer, Newton, Iowa. Cervin & Horn, Architects, Rock Island, Ill.

## Instant Waste Disposal in the Maytag Home

WITH convenience and sanitation ever associated with the name Maytag, of course there is a Kernerator in the Maytag home. Its "live-ability" will never be spoiled by the irritating nuisance of foul smelling garbage can and dangerous rubbish pile. All waste—not only garbage, but sweepings, tin cans, bottles, magazines, papers, trash of every kind—is merely dropped through the handy hopper door, in or near the kitchen.

Falling to the basement brick combustion chamber, everything but metallic objects and non-combustibles is burned completely. The latter are flame sterilized for removal with the ashes. No gas, coal or other fuel required—no upkeep cost—just a match does it. Over 2500 architects and contractors have used and recommend the Kernerator. Selected for Home Owner's Service Institute Model Homes in 30 principal cities. Send for interesting booklet, "The Sanitary Elimination of Garbage and Household Waste". Address:

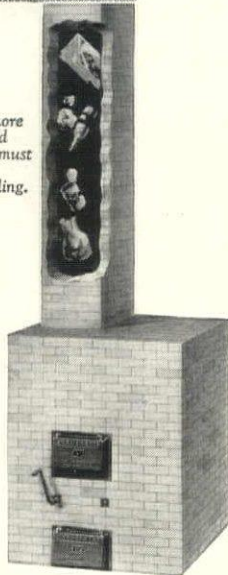
KERNER INCINERATOR COMPANY  
725 East Water Street Milwaukee, Wisconsin

**KERNERATOR**  
THE CHIMNEY-FED INCINERATOR

*Garbage and Waste Disposal without Leaving the Kitchen*



Costs no more than a good radio, but must be built in when building.



**SLYKER**  
*Metal*  
**RADIATOR FURNITURE**  
In Period Designs

Illustrating Cane Grille Type

## Admiration

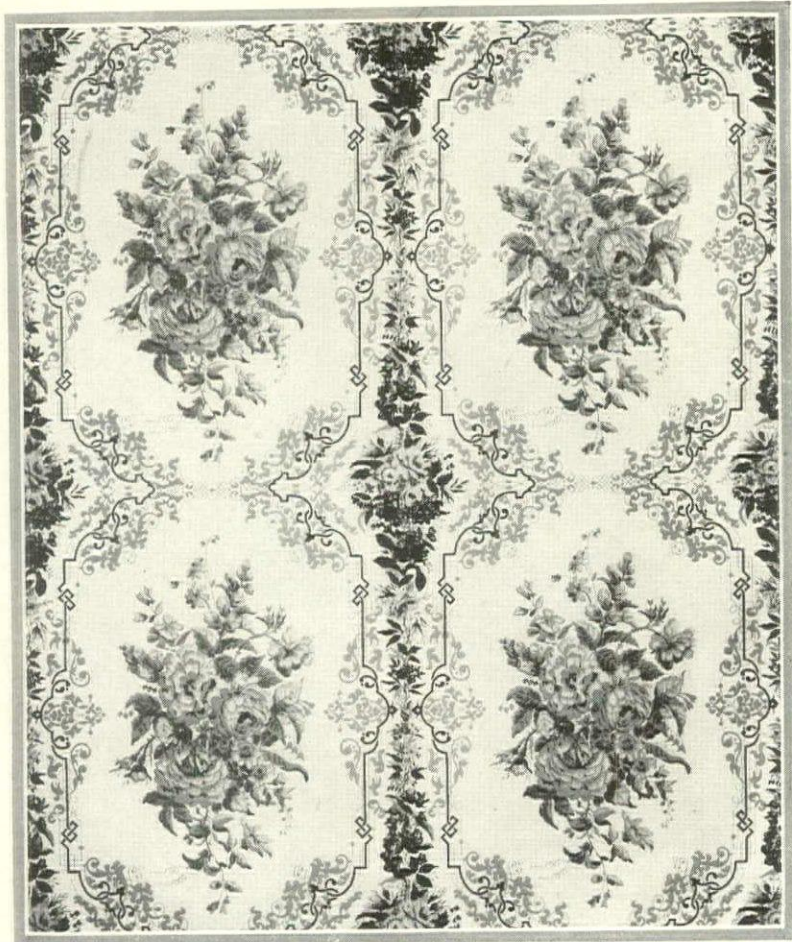
Your home has a touch of individuality when equipped with SLYKER Radiator Furniture in charming period effects. Can be matched to any color desired. They provide a useful window seat or console



and convert dry heat into healthful atmosphere. Your bedroom with SLYKER Furniture will be made more attractive. And other rooms too! See the Slyker representative and learn how to beautify your radiators. Details and estimates without the slightest obligation on your part.

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*The ESSEX*

THE ORIGINAL of THIS TYPICALLY FRENCH PAPER WE KNOW to be OVER 100 YEARS OLD. IT WAS FOUND in the OLD BENJAMIN CREAMER HOUSE on ESSEX STREET, SALEM, MASSACHUSETTS. OUR FAITHFUL REPRODUCTION OFFERS YOU SEVERAL DIFFERENT COLOR EFFECTS of this EXQUISITE DESIGN

## A Quaint Paper From Old Salem

Unseen but perceptible each Strahan wall paper, as in the case of the ESSEX paper, carries with it the spirit of the great artist who founded this business.

In 1886 Thomas Strahan, a wall paper dealer in Boston, Massachusetts, unable to secure papers to meet his exacting standards, organized this Company to manufacture them.

Today Strahan reproductions of old Colonial and other period papers are as you would expect, when produced by a factory actuated by the highest ideals and conducted on a quality and not a production basis.

Other new and interesting Strahan wall papers can be seen wherever fine papers are shown.

*Ask your dealer or decorator  
to show them to you.*

### THOMAS STRAHAN COMPANY

ESTABLISHED 1886

Factory: CHELSEA, MASSACHUSETTS

New York Showroom  
417 FIFTH AVENUE



Chicago Showroom  
6 No. MICHIGAN BLVD.

## FLOWERS FOR EXHIBITION

(Continued from page 118)

the Japanese do not search for unusual or striking materials as we do, but take flower branches and leaves with which they are intimately familiar, and by bending and clipping work up their twigs and berries until they are the delight of every artist soul. They use no poor flowers, no weak bases, or bends, but full, strong curves. A fine curve of a branch repeating the curve of its vase gives harmony and pleasure, but always with the necessary feeling of balance, both in line and color. Straight leaves and opened flowers are considered strong and are placed near half-opened flowers or curled leaves which are weak, while small flowers are grouped in masses, and larger flowers are used sparingly and are separated to give each its full effect. These few may be in different states of development—fully open, half blown or in bud—and are placed in any position, even to profiles or a back turned to the audience, if that is the most becoming view. You may notice that I stress these differing positions, for we too often use every flower in the same size and age.

### CONSIDER THE LIGHT

It is always wise to imagine where your finished arrangement is to be placed in reference to the light. If you are doing it for a dark hall, where the light is artificial and from above, all the lower half will be in shadow and you may wish to put bright oranges or red in these shadows to lighten the dark place, or you may place a flower having an exquisite texture where light will come through the petals, or shine directly on them, to give it full color value. Often by turning an arrangement from the light you throw a too prominent color into shadow, and give it all mystery.

Strong, hard or dark color is often placed in front of the stems at the point, or above, where the rim of the bowl crosses the stems. In this position a flower or leaf will obstruct the view into the bowl and hide the many lines of the stems, thereby focusing the center of interest. Blue, purple and dark red are often used in this position as they throw the rest of the composition into relief, while light flowers are used at the top where the sun would naturally fall, to keep the plan from looking top-heavy.

Two great dangers into which amateurs fall are overcrowding and making too many centers of interest.

Of color there is much to be said and much to be written, and always there are experiments to be made. White, cream, gray and greens are used to pull un-

happy colors together, while orange red and purple are equally useful discords. For discords should often be tried; they are as stimulating as a dash of ice water in our sleepy faces. Tepid arrangements do not stir the blood, and sometimes a tonic is good for our esthetic spring souls. One way of combining color is to make for yourself the spectrum chart used as an illustration for this article. Mrs. Albert Herter suggests that all garden lovers keep this chart in their flower rooms and study its combinations. She holds that if blue and red flowers are to be used together, and they will not harmonize, they should be united by using the color they make when mixed, which is purple, and shades of purple. This would apply to each of the primary colors and to color on each side of the triangle nearest it. If, however, you need to be very sure of your harmony, take a complementary color directly opposite your primary and play with these by using adjacent shades. For simple color schemes assuring harmony, use with your basic color some which are nearly related, such as blue-purple and blue-green; or a contrast and snap with notes of complementary color. As you become familiar with combinations and the simple adjoining shades, you may make strong combinations or discords by skipping one or more of the chart sections and trying touches of unrelated color.

### COMPOSITION

But the last and most vitally important part of flower arrangement is the most often forgotten: the selection of different forms of flowers and leaves to place together. Leaves play an enormously important rôle in composition, from the delicate sprays of Ferns to the clear line of the Camellia leaf. Light, feathery flowers make a background, while the strong heads of Tulips bring about instant decisions and these combined with a spray of ordinary grasses give grace. In Pussywillows, Montbretias and leaves of the Yucca give style, smoothness and dash, and break up monotonous formality. The endless combination of all these lines gives us something to look forward to in a lifetime of arrangements. After all you must let yourself go, and never repeat the same arrangements twice.

Arrange those which appeal to you most, and that you long to do, and leave the most entrancing blooms to the florist's counter if you do not feel the urge to give them a proper setting at that very moment.







# CAST IRON SOIL PIPE *will outlast even this fine home*

Fully 98% of the homes of the United States are equipped, throughout, with cast iron soil and waste pipe. Although not a single failure of cast iron pipe has been discovered, America is too young to realize the everlasting qualities of this pipe. In foreign countries, cast iron pipe over 100 years old has been found to be in perfect condition for use in another building. Certainly, it will outlast any building. And, fortunately, it costs no more to install than the inferior pipe.

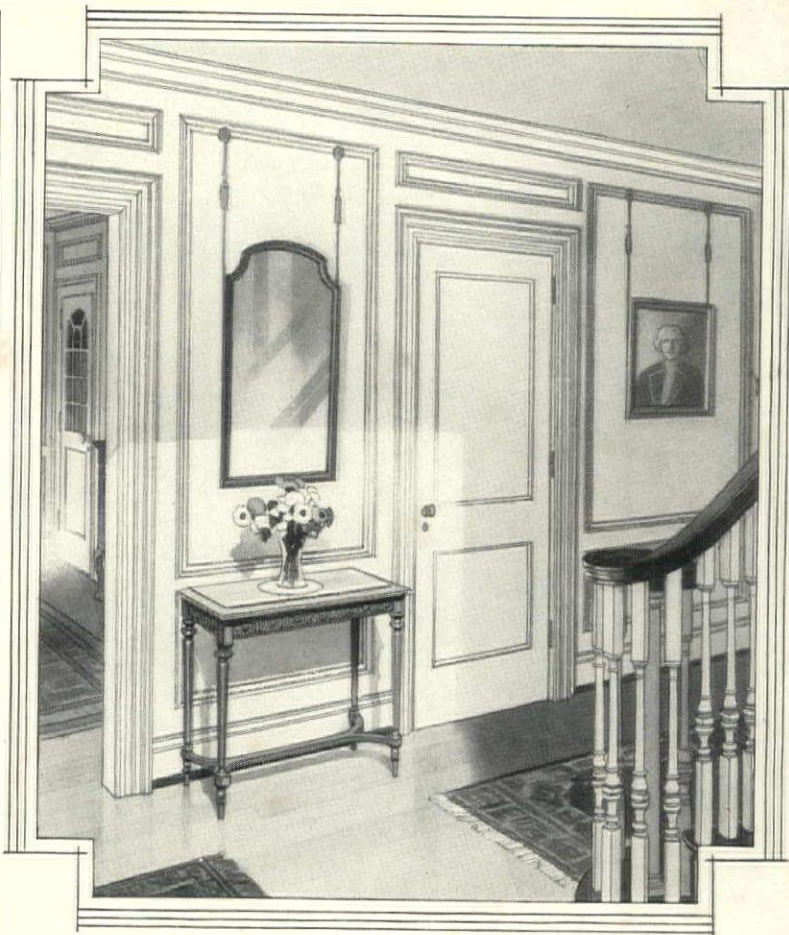
Write for  
"The Story of Permanent Pipe."



*The*  
**SOIL PIPE  
ASSOCIATION**

BIRMINGHAM, ALABAMA

**Cast Iron Soil Pipe Costs no More**

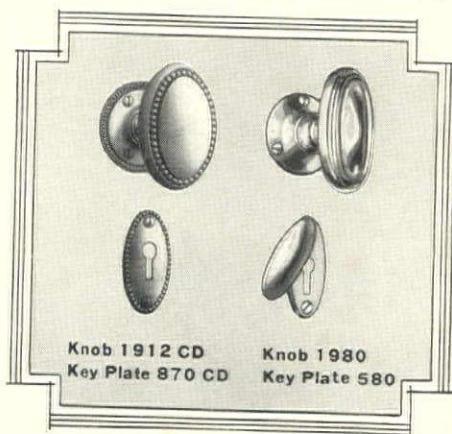


## Proper hardware for white woodwork . . . *solid brass or bronze*

IN THE finest homes of the early Republic—at the very pinnacle of Colonial design—trim brass knobs were used on white paneled doors. Thus their use today has the best of precedents.

But even more important reasons recommend Sargent hardware to the modern home-builder. Brass and bronze are time-defying and rust-proof. Hardware of these metals will never rust-streak the snowiest woodwork—never have to be replaced. You will find Sargent hardware suitable for every need—closets, cupboards, windows and inner and outer doors. It will agree nicely with the architectural style you have selected. Its silent, uninterrupted operation and security will add immensely to the pleasure of your home. Discuss Sargent hardware with your architect. He will gladly help you to select the most appropriate pieces for every door and window. Write for the interesting "Book of Designs." It is free. Sargent & Company, Hardware Manufacturers, 31 Water Street, New Haven, Conn.

**SARGENT**  
LOCKS AND HARDWARE



Knob 1912 CD

Key Plate 870 CD

Knob 1980

Key Plate 580





Recreation Room in the F. W. Ramsey Residence, Cleveland Heights, Ohio

## —and in the better homes

all the benefits of radiator heat in every room yet no radiator in any room. Truly an ideal realized.

The Herman Nelson Invisible Radiator occupies no floor or wall space, and is especially designed to be placed within any 4 in. wall or partition. It ushers in a new era of heating, by removing all limitations on arrangement of furniture or decorative scheme.

This long sought for goal has been attained not only because of compactness of The Herman Nelson Radiator, but because of the nature of its material and construction. It is leak-proof, and indestructible in service, requiring no service so that it may be walled in and forgotten. Mail the coupon below for complete information.

THE HERMAN NELSON CORPORATION  
MOLINE, ILLINOIS  
Builders of Successful Heating and Ventilating Equipment  
for 20 Years

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SCRANTON			TORONTO

# HERMAN NELSON

*Invisible*

# RADIATOR

### FREE

This interesting book of facts on The Herman Nelson Invisible Radiator.

THE HERMAN NELSON CORPORATION  
Moline, Illinois

Please send me your illustrated book No. 30. I am planning to build a house containing ..... rooms.

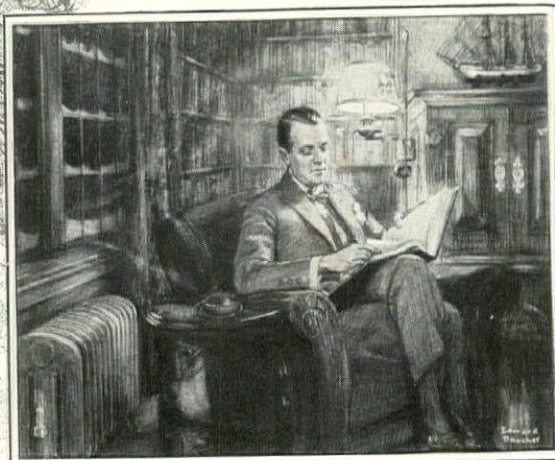
Name.....

Address.....

With the  Wedge Core  
INDESTRUCTIBLE  
TRADE MARK



Sit up late evenings—no need for trips to the cellar (after fires are banked) to keep the house warm. One simple change (made in a few hours) can "vacuumize" your present steam heating system.



## How to have MORE COMFORT [night or day] for 1/3 less fuel

THE average heating system requires approximately one and one-half tons of coal (or 190 gallons of oil) a season for each radiator. By replacing ordinary air venting valves on the radiators of your one pipe steam system with Hoffman No. 2 Vacuum Valves, you save 1/3 of this fuel.

By this saving, you earn 50% to 65% on your investment in Hoffman Vacuum Valves—the first year. At the end of the second, you have your original investment back—plus a profit. Every year, after this, you make yourself a gift of approximately \$5 a radiator for each radiator in your home.

Here is the reason. When a boiler produces steam, steam has to lift an air load of 14.7 lbs. on every square inch of surface to force air out of radiators. If air cannot escape, steam cannot circulate even under high pressure. That is why an air-venting valve was originally placed on each radiator.

When you get up steam every morning, much is wasted in lifting this air load of 14.7 lbs. For (unfortunately) most air

venting valves let air back in as they let it out—as soon as steam pressure drops.

The Hoffman No. 2 Vacuum Valve lets air out quick—then it out. This removes the "load". A partial vacuum is created. Now, when you get steam, it rushes unrestricted into radiators. Steam does not waste its heat energy fighting air.

That's why Hoffman Vacuum Valves make radiators hot in minutes (not an hour). That's why radiators stay piping hot hours (not 30 minutes) after fires are banked. For, air banked out, steam continues a long time to flow into radiators and give off heat. Hoffman Vacuum Valves give you greater comfort and—*you save* of the coal or oil you formerly used.

Send for book—Like any investment, this one is worth studying. For an illustrated book, "How to Lift Out AIR—the thief." Just put your name and address on edge of this card and mail to Hoffman Specialty Co., Dept. H-9, 25 45th Street, New York, U. S. A.



# HOFFMAN VACUUM VALVE





# HOW TO CHOOSE A WILTON RUG

**F**EW women know what the term "Wilton Rug" really means, or what vast differences there are among rugs of this type.

Only by the confidence you entrust in the name of the maker can you know, beyond all doubt, that you are choosing a rug of true worth for your home.

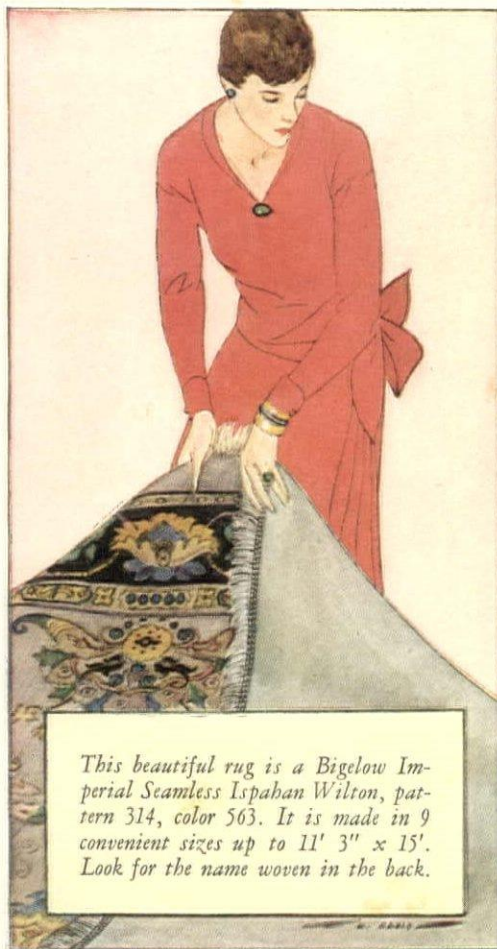
A genuine Wilton is among the finest of American rugs. But it is often difficult, and always unsafe, to judge a Wilton Rug by its appearance. No eye can judge its true quality, nor can the most practiced hand surely detect vitality or weakness in the fine-spun tufts.

The real value of any rug, especially of a Wilton, lies hidden in the materials and workmanship. The pattern has little to do with the price. Your money is spent for "hidden" values which you cannot see or judge. And how important it is to be *sure*!

The name "Bigelow" or "Hartford" woven in the back of a Wilton rug stands for the experience and proven reputation of more than a hundred years. To you this name is a guarantee of honest worth, a name you can rely on when you buy a rug.

Ask your dealer to show you his Bigelow-Hartford Wiltons. What a variety of lovely patterns . . . and a choice of reliable grades at prices suited to your means . . . proven values which cannot be had for less.

Ask him to show you other beautiful rugs by Bigelow-Hartford. He will be proud to display to you his Bigelow-Hartford Servians,



*This beautiful rug is a Bigelow Imperial Seamless Ispahan Wilton, pattern 314, color 563. It is made in 9 convenient sizes up to 11' 3" x 15'. Look for the name woven in the back.*

"Hartford-Saxons," and Axminsters. Just as you will be proud to show your friends the rug you choose, and to tell them it is a genuine Bigelow-Hartford.

Be sure the name "Bigelow" or "Hartford" is on the back of the rug you choose for your home. In thousands of American homes, today and for generations past, Bigelow-Hartford rugs have fulfilled their pledge of enduring beauty.

## *Invaluable Booklet on Home Decoration*

You are invited to write to our Department of Home Decorations for suggestions on the selection of rugs and for advice on other problems of home-furnishing.

Send for our new booklet, "Color and Design—Their Use in Home Decoration," by the famous interior decorator, Ethel M. Kremer. Beautifully printed and illustrated, this booklet offers you valuable suggestions and new ideas on beautifying your home. The price to you—25 cents—is far less than the actual cost of the booklet.

BIGELOW-HARTFORD CARPET CO.,  
385 Madison Avenue, New York, N. Y.

I enclose 25 cents for which please send me your new illustrated booklet, "Color and Design—Their Use in Home Decoration."



NAME

ADDRESS

CITY

STATE



# Bigelow-Hartford

RUGS &

CARPETS

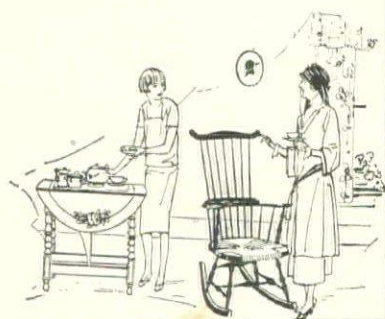
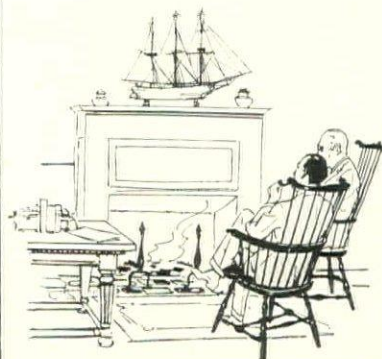




A most interesting booklet on the history, design and correct use of Windsor Chairs is yours for the asking. Write Dept. A-4 for "The Windsor Beautiful."



LADDER BACK No. 664  
May also be had as Arm Chair



GOVERNOR BRADFORD No. 59-2  
Made in arm chair and arm rocker with or without rush seat.

A pair of stately Ladder Backs where your callers enter—a Governor Bradford with its high comb back and hospitable arms to receive the cherished guest in library or study—a group of Barbara Windsors in the dining room—other simple and appropriate Windsors in the bed chambers.

Whitney Windsors enhance the charm and comfort of your home with the true spirit of Colonial days and give it enduring character. Exquisitely designed and made in a wide variety of authentic Colonial patterns, they possess the grace of line and thorough-going workmanship of the originals. They are splendidly finished and reasonably priced.



WINDSOR No. 43-2. Made in arm chair and arm rocker with or without rush seat.

W. F. WHITNEY COMPANY  
South Ashburnham, Mass.

# Whitney Windsors





## What Makes Life Worth While

*Suppose there were no children, no flowers, no great outdoors, wouldn't life be drab and dull? Where would be the inspiration for the painters, the musicians, for any artist to bring beauty and color into our lives?*

**Y**OU may never have thought of it, but it will interest you, in reading back through the pages of history to find that every man-made beauty has drawn its inspiration from children or nature. In both there is the life, the movement, the charm of eternal youth.

So, in the consideration of any decorative work that you may want done in your home, remember this—there must not only be harmonious color, but there must also be life and movement or as it is called, texture.

Texture is the youth and charm of decoration.

In a booklet that we have just published to be sent to lovers of the beautiful and unusual is told in detail the story of a wonderful decorative material. The title of the book is "Do You Belong to The Never Grow Olds?" The name of the material is Craftex. Craftex is a plastic paint with which

painters can reproduce the wall and ceiling textures of every period of design.

Your painter will be glad to show you samples, either of original textures of his own, or copies of the masters of every age. He will tell you how economical Craftex is—how it wears and can be cleaned or redecorated. How indispensable it is where walls are apt to crack. You will find many beautiful finishes that come within the range of your pocket. Then, if you wish, we will confer with you either through a representative, or by mail on any problem of decoration you may have, making suggestions or recommendations for your consideration.

In any event, don't fail to send for the booklet with its interesting story, its sample textures, and complete detailed information about textured walls. Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.

CRAFTEX is a decorative medium that can be applied wherever paint can be used. It is composed of mica, clay and ammonia held together by casein. It comes in a powder and when mixed in hot water, can be spread with a brush and modeled and colored as desired. It dries into a surface that has texture, character and a curious resiliency all its own. The panel at the right shows the steps in Craftex application.



**CRAFTEX COMPANY**  
37-39 Antwerp Street, Brighton Station  
Boston, Mass.  
Please send me your booklet "Do You Belong to The Never Grow Olds?"

Name .....  
Address .....  
City..... State.....

G8-27

C R A F T E X C O M P A N Y



E A S T E R



A P R I L 17<sup>th</sup>

## *Your Easter Gift*

TO MOTHER, WIFE or "HER"—it must be something in which you may take pride, not only as you hand it to her but as she thinks of it afterwards.

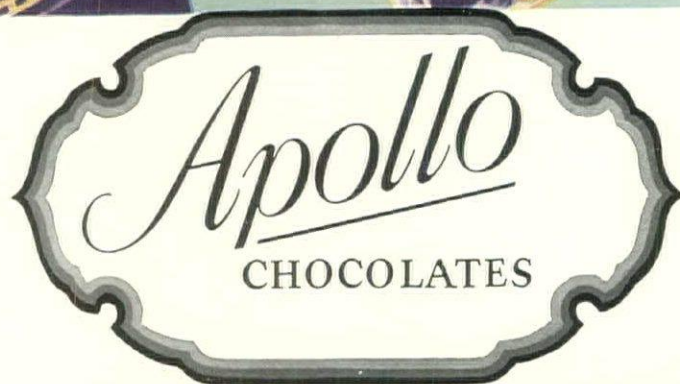
Don't be satisfied with anything but the best. Give Apollo Chocolates.

There are different assortments of nut, fruit, chewy and cream centers —offered at a wide choice of prices—all in beautiful Easter packages that are so attractive and different. You will find a fresh supply of Easter Apollo at the drug stores which sell the better things.

*APOLLO CHOCOLATES are made by F. H. ROBERTS COMPANY, 128 Cross Street, Boston, Mass.*

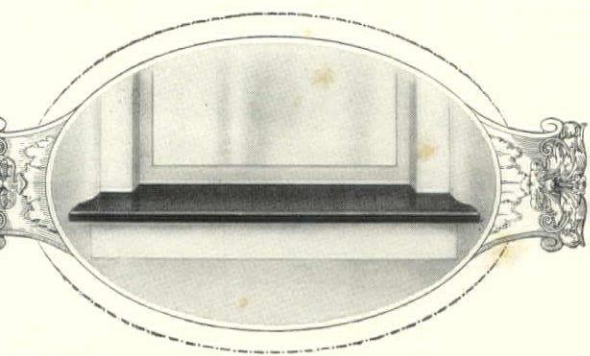


a holiday's  
Apollo day



a holiday's  
Apollo day





## SANI ONYX Window Sills

Like painted wood, SANI ONYX Window Sills are unaffected by rain and sun and retain their beautiful fire-polished surface for the life of the building. Never require refinishing.



### Leaky Radiators Conquered!

**E**XPENSIVE rugs, carpets and hardwood floors no longer need suffer damage from leaky steam and hot water radiators. The SANI ONYX Raised Rim Floor Plate is easily and quickly installed. Costs little and lasts a lifetime. Its gleaming fire-polished surface of deepest black adds a touch of distinction to any room. Growing in popularity everywhere in the most exclusive homes.

Like SANI ONYX walls, ceilings and wainscotings, these Radiator Floor Plates are practically unbreakable. Will not mar, crack nor discolor. More beautiful and less expensive than marble or tile. Easily kept clean with a damp cloth.

and individual home are invited to send for Sani Onyx book, showing many ways in which this material may be used at lower costs and add to any home.



# SANI ONYX

SAVITREOUS MARBLE

RIETTA MANUFACTURING COMPANY  
BROOKSIDE INDIANAPOLIS



## "I want the best heat in our new home"

**T**HE health of my family—their winter comfort and well-being is my first consideration. I have investigated the subject of home heating impartially and thoroughly. These are a few of the main reasons why I insist that my home be heated by

## W R E - C I R C U L A T I N G W A R M A I R

INSTALLED ACCORDING TO THE STANDARD CODE

**UTTERMOST DEPENDABILITY**—Nothing to get out of order. No pipes to leak, clog or freeze.

**SIMPLICITY**—Easily understood, operated by anyone.

**SAFETY**—Nothing offering danger or hazard.

**FLEXIBILITY**—It responds at once to draft control. I can have just a trace of heat on cool mornings or a temperature which will thoroughly warm the home in the severest blizzard.

**RESPONSIVENESS**—I can have heat quickly—seven minutes after the fire is started the house begins to warm up. No waiting for slow-moving apparatus to function.

**ECONOMY**—Both of installation and upkeep. Burns any kind of fuel efficiently.

**NO BULKY, UNSIGHTLY APPARATUS IN ROOMS**—The registers are handsome and unobtrusive. They demand no space neither do they add great weight to the building.

**CLEAN HEAT**—I am assured of a clean, dust-free heat that means much in lowered cleaning and laundry bills.



This symbol identifies the dealer in your city who installs Warm Air according to the Standard Code. Only when installations are made under this Code can there be certainty of enjoying the many advantages of Warm Air. Insist on Warm Air and insist that it be installed according to the code.

NATIONAL WARM AIR HEATING  
and VENTILATING ASSOCIATION  
24 E. LONG STREET COLUMBUS, OHIO

Send us your name and we'll send you free of charge an interesting booklet of valuable facts about home heating.



National Warm Air Heating & Ventilating Association,  
24 E. Long Street, Columbus, Ohio

Kindly mail a copy of your booklet on home heating.

Name.....St.....R.F.D.....

City.....State.....



## FOR TOWN BETTERMENT

(Continued from page 123)

## Aristocrats in Slip Cover Fabrics—LANCASTER



THE cheer of color correctly harmonized—the protection of a sturdy fabric without the feel of “clumsiness”... these are the two unusual merits that put Lancaster Slip Cover Cloth in a class by itself. And — most important — *the colors won't fade!* Lancaster Mills, its sponsors, have taken the approved tones of the mode — wallflower, mauve, taupe, old blues, forest greens, beige, rouge — blended them skilfully into correct designs... and built into the fabric all of the craftsmanship of three generations of fine fabric makers. These are indeed the *aristocrats* in the field of slip cover fabrics!

*Shown by the better stores and  
used by discriminating decorators*

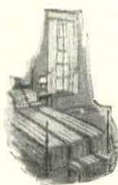
**Amory, Browne & Co.**

BOSTON CHICAGO ST. LOUIS NEW YORK



## A G U A R A N T E E

*If Lancaster Slip Cover Cloth should  
fade, we will refund not only the full  
cost of the fabric itself, but also the  
cost of labor and trimmings.*



**LANCASTER**  
**SLIP COVER CLOTH**



*The Dudley memorial gates at Harvard, by Howells & Stokes, architects, are an indication of another purpose to which monuments may be put; not merely for institutions, but for parks and communities as well*

whatever situation this kind of memorial may be chosen the same consideration should be given. The effectiveness of gateways has never been fully appreciated. They might be fittingly erected as memorials in many places—the highway approaches to

towns and villages, parkway entrances, and entrances to the grounds of public and private institutions, all of which they would occupy a strategic position, a position well suited for the fulfilling of significant purposes.

EDITOR'S NOTE.—In the Town Betterment Series the following subjects have been considered. Those that are starred are accompanied by original designs for buildings, etc., of which working drawings may be obtained at the nominal price of \$1 per set. Apply to the Town Betterment Editor, House & Garden, 19 West 44th Street, New York City.

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Filling Stations.....	June 1923
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# Demand BOHN porcelain exteriors



## Princely Patronage

YUNG-LO was an ancient Chinese prince of the illustrious line of Ming, for centuries the ruling dynasty of China. He and other early emperors of China gave their financial aid and patronage to porcelain makers of older ages.

Today when patronage has given way to enterprise and practical superiority, the BOHN REFRIGERATOR COMPANY stands pre-eminent as the manufacturer of porcelain exterior and interior finished refrigerators.

BOHN Syphon Refrigerators of gleaming white porcelain are sold by the best dealers everywhere at prices which standardization has made low to every income.

### Mechanical Refrigeration

The BOHN Syphon Refrigerator, in its perfection of principle and design, adapts itself both practically and scientifically to mechanical refrigeration as well as ice.

**BOHN REFRIGERATOR CO.**  
SAINT PAUL

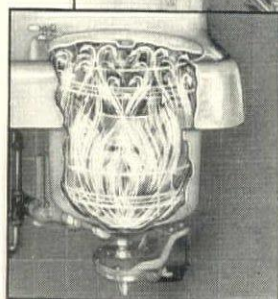
NEW YORK  
E. 46th St.

CHICAGO  
127 No. Michigan Blvd.

BOSTON  
707 Boylston St.



Model 8 Walker Built-in Super-Sink



Cutaway View of Walker Dishwasher. Adequate Capacity. Thorough water action.

## "Why So Happy, Mother?"

"HAPPY, my dears, to get out of 'doing dishes', and to have more time for my family. I feel so much better since Dad gave me the Walker Super-Sink. Dad simply must tell some of our friends how they can be made happy too."

The desire to shun disagreeable work isn't plain laziness. Mothers have a right to employ their time and effort in the more fruitful and satisfying details of housework. Cooking is an art—but dishwashing is drudgery. Let the Walker Dishwasher relieve you of this unpleasant kitchen task.

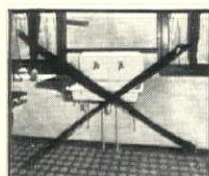
Whether you select the gleaming porcelain-enamel Super-Sink, or the colorful tile setting, or the individual model, the principle is the same and the results are sure.

An electric switch controls the operation. Hot, cleansing water is driven directly against all the dishes—fronts and backs. So

simply and soundly designed, after years of tests with leading Domestic Science Experts and practical housewives, that a child can operate and secure perfect results.

Make your old or new kitchen modern by installing a Walker Super-Sink. Ask your Architect or Plumber—they should know about the new Walker Models.

## WALKER DISHWASHER SUPER = SINK



Why toil at a sink like this?



When a sink like this will work for you.

Model 12 Walker Super-Sink

Model 11 Walker Dishwasher without sink

For your new or old home, the Walker costs but little more than an ordinary sink. It will modernize your kitchen and revolutionize your day's work. A Super-Sink and a tried, proved Dishwasher. Plumbed-in for a lifetime of service. Write for folder that tells the story.

If you will send sketch of your kitchen with dimensions and location of present equipment, our Kitchen Planning Service will recommend not only the proper Walker Model but an arrangement of your kitchen on an efficiency basis. WALKER DISHWASHER CORP., Dept. 701, 246 Walton St., Syracuse, N. Y.

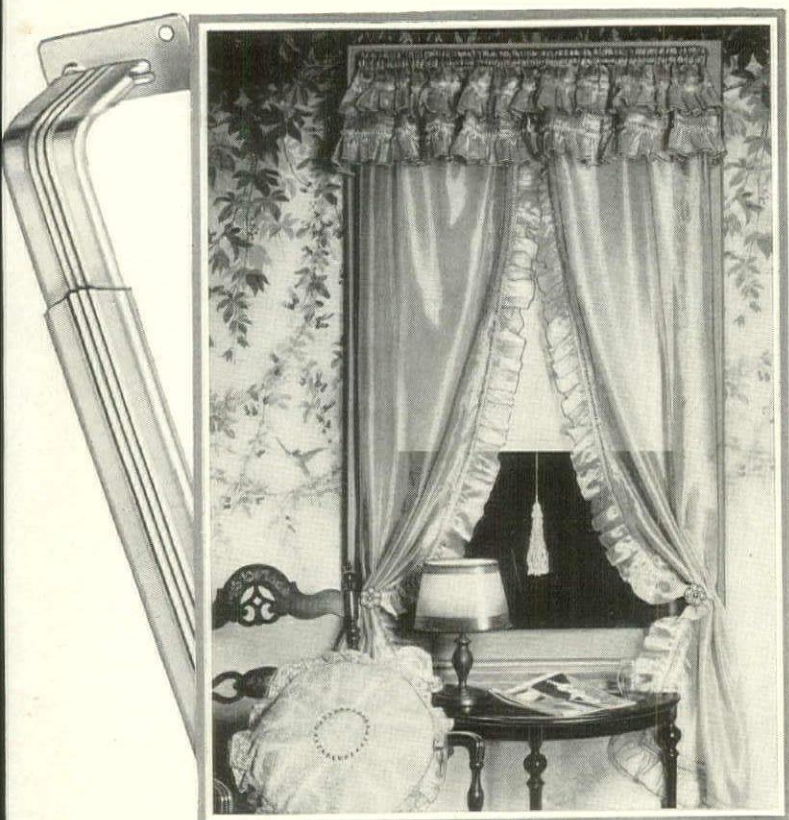
Walker Dishwasher Corp.,  
Dept. 701, 246 Walton St., Syracuse, N. Y.

Please send free and full information describing models and operation of the Walker Dishwasher-Sink and Individual Machines for old or new homes.

Name.....

Address.....





In this charming girl's room frilly curtains of cream and rose Rayon voile were supported by Double Judd Bluebird Curtain Rods, and were draped back by Judd Opalescent Glass Holdbacks, numbered H-35.

#### WRITE FOR FOLDER

Our fully illustrated folder, "Twenty-eight Suggestions for Beautiful Windows," will be sent you free if you will write for it.

Illustrated at the left is the Single Judd Bluebird Curtain Rod, with an actual size enlargement to show the exclusive Judd Stiffening Ribs.

It is easy  
to drape  
beautiful  
windows with  
these curtain rods

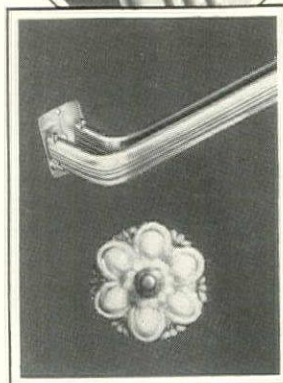
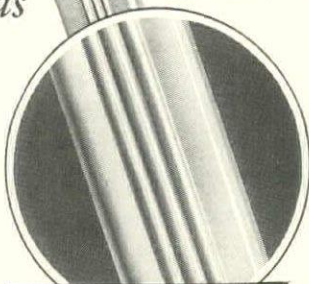
DO you like ruffy, girlish window curtains—or simpler, more formal ones? Whichever you prefer, they should be hung on flat, satin-smooth rods, sagless and rustless, Judd Bluebird Curtain Rods.

These are the rods that interior decorators find give the smartest results in the elaborate and beautiful window treatments they design and execute for their clients. They are so easy to use that they will simplify your curtain problems for you.

A few taps of the hammer will put the Can't-Fall Hook-Hanger in place. The flat, smooth-finished rod will slip easily through the hems, and the exclusive Judd stiffening ribs will keep the rod from sagging.

Judd Bluebird Curtain Rods come in single, double, triple and sash styles to suit any type of window-draping you select. Ask for them by name at your nearest hardware or department store—you can identify the genuine by the Bluebird on the box. H. L. Judd Company, Inc., 87 Chambers Street, New York City.

**JUDD** "Bluebird" Curtain Rods



The curtains shown above are on the Double Judd Bluebird Curtain Rod and are draped back by Judd Opalescent Glass Holdback H-35.

The dissymmetrical form of the rococo in this bronze doré flambeau is typical of le style Louis Quinze. Courtesy Bague's Inc.



## LIGHTING FIXTURES of LOUIS QUINZE

(Continued from page 101)

and that with the whim of nature in forming the rocks and shells, *rocaille* signifying a mingling of water-worn rockery and shell forms. But through all this inorganic and fantastic scrolling emerged the more natural leaf forms of the Acanthus, which few artists can abandon when once their pencils begin to dally with its fascinating possibility of scroll and swirl and curve. Because of our interest in this subject of the Acanthus, beloved of designers since the days of Greece, we actually grew an Acanthus plant and so fell completely under its spell.

The reign of Louis XV was the era of *bronze doré* and crystal. We find the most beautiful conceptions of the period worked out in these materials and sold by jewelers as precious things. Silver and gold were, of course, used by royalty and the very rich, but artists of the period made some of their most delightful designs in *cuivre*, copper, or *bronze argente* or *doré*, and in crystal. Steel, ornamented with *bronze doré*, was also popular. Some *bougeoirs* were exquisite fantasies, capriciously set with brilliants and were much more ornamental than practical.

Porcelain candlesticks were made in the Chinese style. The mantel and console table garnitures of the 18th Century doubtless had their inspiration in vases, covered urns, and candlesticks imported from China at this time. Their origin goes back thousands of years to the time when bronzes in similar shapes formed the garniture for the altar in ancient Chinese

worship. This idea of arranging ornamental vases, urns, or clock and candlesticks to compose a garniture is characteristic of the 18th Century interior. The vogue for *cuivre doré* or *ormolu* mountings was carried to such an extent that costly Chinese porcelain vases were elaborately mounted with base and cover and often encased more or less completely in decorative metal swags and scrolls. Fine furniture was often almost covered in the same way, abandoning wood carving for the resplendence of metallic mounts. On the corners of writing desks these mounts often terminated in candle branches of practical lighting aid. The designs were either rococo branch work and leafage, or were figures of women or cupids upholding branch work or simple candle cups.

Table candlesticks with stems, and *candélabres* with several branches for candles were not the only forms. The *surtout de table* for the center of the dining table, charmingly elaborated, became a decorative necessity in every important household. Of silver if possible, merely silvered if not. The typical design was based on some version of a large jar or vase incorporated in an elaborate curvilinear structure set up on feet and supporting scrolled candle branches. These were made in silver or in some other metal, silvered. Designs such as those by Meissonier included human figures, satyrs, nymphs, etc. The scrolled candle branches were often an integral part of the ornament and not super-

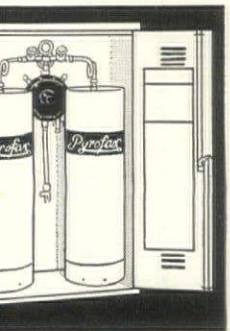
(Continued on page 166)



This enameled metal applique, an example from Rouen, has flowers and leaves brightly colored on a mellow cream ground. Courtesy P. W. French & Co.



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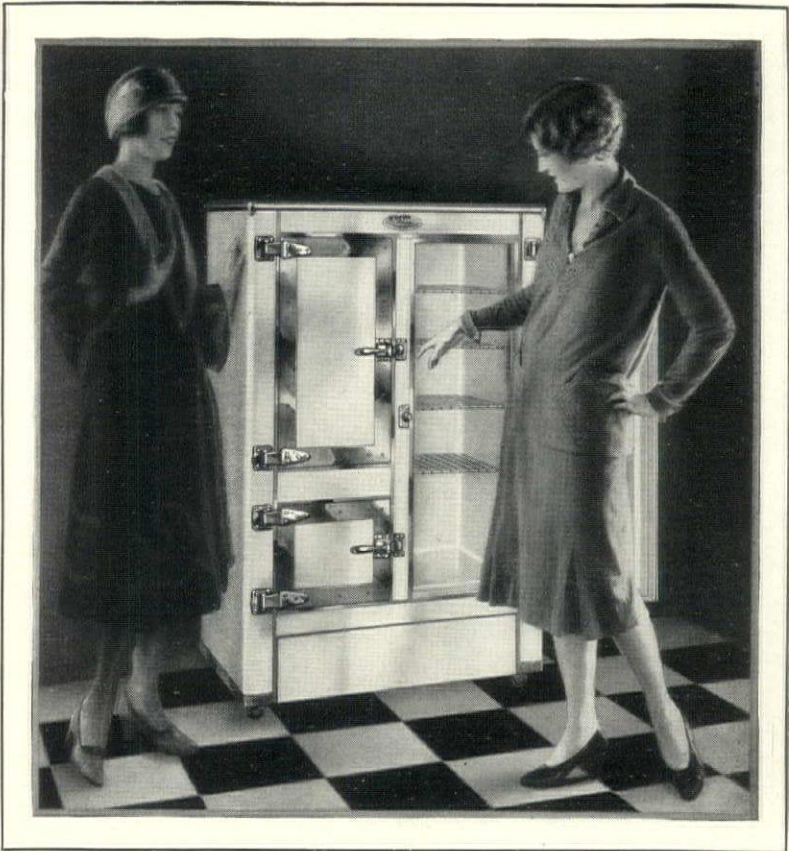
Back of Pyrofax stands the Carbide and Carbon Chemicals Corporation which, with its associated companies, is the largest manufacturer of compressed gases in the world. Their years of experience guarantee service and performance of Pyrofax. See your local gas appliance dealer about Pyrofax. Or mail us the coupon.

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You will always be proud of your all-porcelain Gibson. It is the finest refrigerator made. It never grows old. Its original beauty is permanent—also its unequaled food-saving efficiency.

Two marvelous features are responsible for this life-long built-in service. The first is *corkboard* insulation. It is the finest made—the kind meat-packers use. Cold air can't seep through it. The second feature is the new, exclusive, one-piece aluminum door frame. It never warps nor swells, thus preventing cracks through which warm air can enter.

Because of this unusual construction, manufacturers of electrical refrigeration units approve the all-porcelain Gibson as ideal for their equipment. An ice-making unit can be installed in a Gibson any time, with perfect results.

The all-porcelain, *corkboard*-insulated Gibson is unequaled in its sanitary qualities. The

inside lining has rounded corners and the floor is flush with the door sill. The trap is solid aluminum, and is quickly removed for scalding. It will not clog or rust. You can move dishes across the new style Gibson flat-metal racks without tipping. Automatic locks shut the doors air-tight. The ice chamber is one-piece copper-steel. It is leak-proof. Beautiful hardware and metal trims throughout.

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Please send me your booklet, “What goes into your refrigerator?” Also information about the all-porcelain, *corkboard*-insulated Gibson.  
Name.....  
Address.....

**Gibson**  
REFRIGERATOR



## LIGHTING FIXTURES of LOUIS QUINZE

(Continued from page 164)

imposed, and the feet variously shaped, often merely a scrolled leaf.

The *chandelier brûle-bouts*, a candlestick with a mechanical contrivance to keep the candle flame at a certain height and still burn the very last of the candle, was invented by Duchateau.

*Girandoles* in *cuiivre argenté* were used on dining tables where candlesticks and the usual small hanging *lustres* were insufficient. To these might be added a pair of low candlesticks from three to eight inches in height holding one or two candles. Because they were placed at the end of the table such candlesticks were called *bout de table* or table-end candlesticks. *Girandoles* were beautifully designed with fantasies as delectable as the greatest artists of the day could conceive: satyrs' heads peered through ivy festoons; cymbals, Pan's pipes, cupids, and scrolled Acanthus leafage adorned them. It must be remembered that the *girandole*, as the French use the word, referred to the branched light, whether a wall light or detached like a candelabra. It was often placed on the *torchère* of that day, a highly ornate carved and gilded pedestal with a flat top, or on top of a small carved wall bracket designed for the purpose. Monumental candelabra, like the floor lights of earlier days, were rare. *Girandoles* usually carried the candle sockets dissymmetrically on different levels and reversed in pairs. Figures might hold branch lights. The typical model was a child's figure mounted on a short column and bearing a branch of flowers in which were candle sockets. Cabinet pieces were made of groups of porcelain figures, especially those from Saxony, sometimes mounted in *ormolu*.

The *applique*, the *bras* or branch light of the period, was particularly charming. The *bras de cheminée* on either side of the mirror over a fireplace was as interesting as the *garniture de cheminée* which decked the mantel, incorporating porcelains and brilliants and other extraneous materials in many capricious designs. Although there were some distinctive models of fixtures, like the *surtout*, developed in the *Louis Quinze* style, the ornamenting of the fixtures was the important thing. This became attenuated, delicate, less any one single thing except the sprightly swirling of rococo curves, giving the silhouette typical of the period which imposed itself upon candlestick, candelabra, bracket, and chandelier.

## CLASSIC TO ROCOCO

The transition from the classical character of *Louis Quatorze* fixtures to the rococo of *Louis Quinze* in the style *Regence* has many admirers. Freed from restraint and not yet effeminate, it is vigorous yet individual; neither so dainty nor so formal; but regal and handsome. *Regence* designs may be recognized by their mingling of well defined formal curved outlines and swirls, reminiscent of the *baroque* character of *Louis Quatorze*, with rococo leaf ornament; while *Louis Quinze* designs

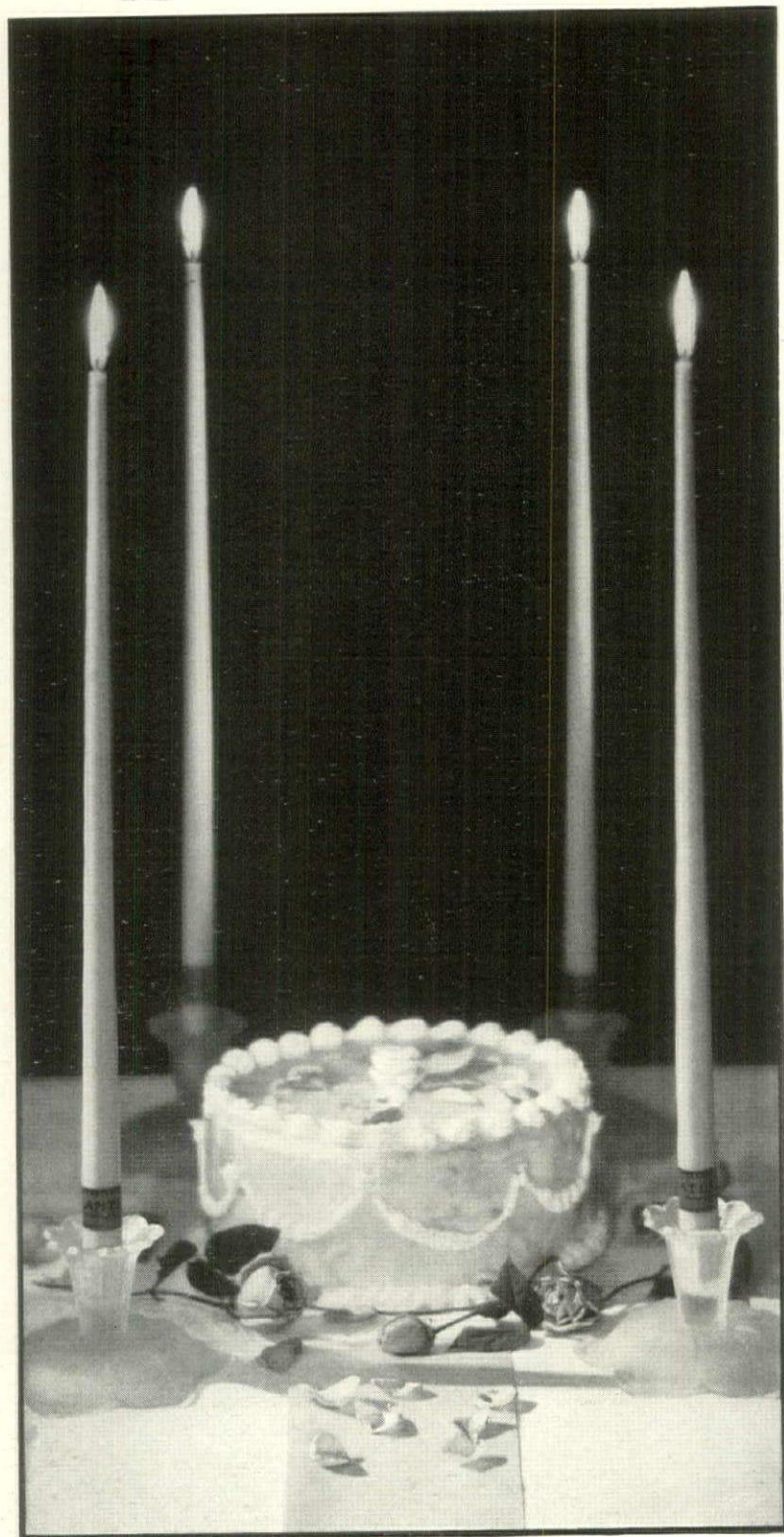
worked out the entire branchwork in irregular rococo swirls or leaf forms amid which cupids, grotesques, other figures playfully regarded other and trunks of trees and scrolls scrollwork stems terminated in flower cups for candle nozzles. The *Regence* rococo was the consummation of elegance and finesse when carried out by the artists of the period in the style of the day. It became exaggerated, often tawdry in Italy and Spain, —must we say it?—in England.

## WALL LIGHTS

With the wall lights of the *Regence* and *Louis Quinze* periods, the room itself must be considered, so interior decoration is a part of the interior decoration. The typical *Regence* room with its low ceiling, its chimney piece reaching the ceiling, and its walls paneled in *estry*, incorporated its wall lights, *appliques*, *bras*, or *girandoles*, as a part of its design. Nicholas Pineau, a wood carver, made vigorous signs for *girandoles* which him Italy with their *mascarons* and standing carving; some have a scrolled back plate lined by a mirror over the face of which are splendorous festoons. His brackets, highly decorative with scroll and leaf work, griffons, lions and cupids have a top to accommodate a candle. His branched lights to be placed either side of a mirror are beautifully attenuated in irregular scrolling inconspicuous candle sockets. *Bras de lumière* for furniture or mirrors extraordinary leaf and floral forms with urn shaped sockets set in a corner of leaves, the stems following the reversed curves in leaf and scrollwork typical of the later rococo style. Mirrors were much used as back plates for wall lights and followed the statelier mode of *Louis Quatorze* models in their elaborately shaped frames, but in a sprightlier style. Cupids often held the candle branches. Scrolled metal work without also formed the back plates for wall lights. Lanterns were capped by scrolled metal work reminiscent of the earlier coronas. They had tiny lanterns at the corners, suggesting the older corner turrets of Italy and Spain; others followed older forms but were decorated with typical *Regence* ornament. Hanging lights—*lustres*—still had the balloon shaped shaft with urn and vase forms and scrolled candle branches.

The crystal chandelier—*lustre en cristaux*—was the 18th Century emblem of luxury. The beauty of these creations is almost unearthly, like the unexpected loveliness of an ice sculpture breaking into prismatic colors in every tree branch in the morning light. While collectors prize the examples of earlier periods, the *Quinze* crystal *lustres* are the perfection of luxury. So enamored of society become with the dazzling glow of glass pendants that in the second half of the century they ornamented most chandeliers. They were of two types: one where the metal frame was completely covered with crystal

(Continued on page 170)

Easter and Wedding Candles  
—cool, tapering, slender

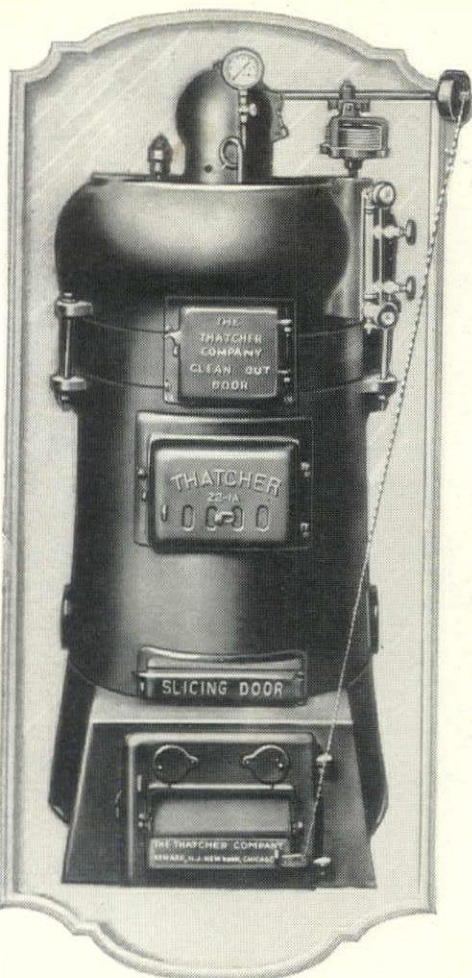
FOR Easter — Wedding Dinner . . . no candles are quite so cool, so gracile, so slenderly beautiful as Atlantic Slim Fours lifting their slow, white flames. Slimmest of candle shapes! Lending shimmer of delicacy to the bride's cake on the bride's own table—and to the silver squares of wedding cake piled invitingly in the hall.

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clean. . . . Twenty inches tall. Tight in candlesticks and weighted, so they do not tip. Each will burn 9½ hours and over. Four Slim Fours at \$1 the box allow for stateliness—a touch of splendor—without much expense. Select the Slim Fours to match your scheme of color—at jewelers, florists, department stores, art and gift shops. Let us send you the free "Candleglow"—booklet of inspiring candle uses. The Atlantic Refining Company, Philadelphia.

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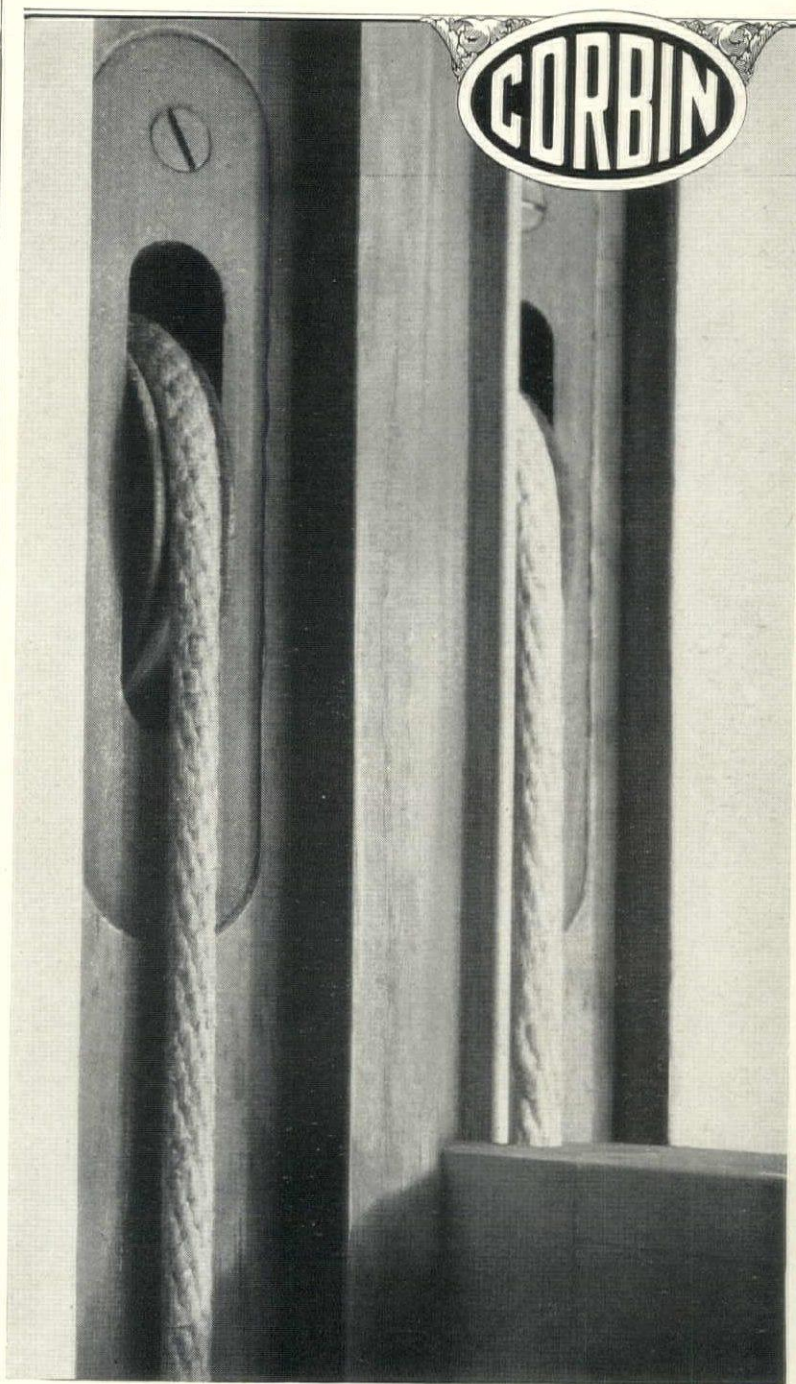
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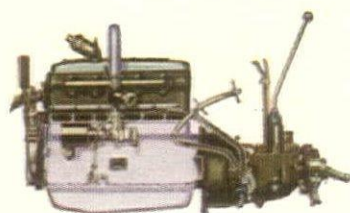
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THE LETTER reproduced on this page, from a Willys-Knight owner, is typical of many that come to us from time to time.

Naturally, it is difficult for any, save the professional automotive engineer, to grasp just why the patented Knight sleeve-valve engine of the Willys-Knight—against all established engineering rules—shows, with use, so noticeable a gain in smoothness and quietness and power where, under precisely the same conditions, all poppet-valve types of engine register an equally noticeable loss.

The purpose of this advertisement is, in so



The Only Motor-Car Engine That Improves With Use.

far as space limitations will permit, to state the reasons why.

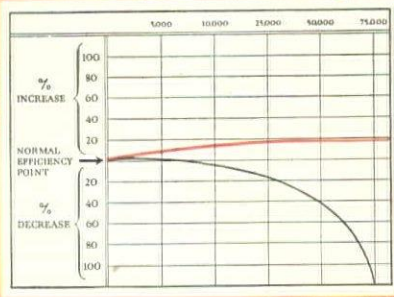
When we say that the Willys-Knight sleeve-valve motor improves with use—that it wears in to greater efficiency and power while other motors are wearing out—

we mean just that. And in no theoretical sense. But in a thoroughly factual and completely literal way.

The reason for this apparent phenomenon lies in the actual constructional principles of the patented Knight sleeve-valve motor which are basically and radically different from those employed in any motor of the poppet-valve type.

### No valves—just two single sleeves

For example, the Knight sleeve-valve motor has no valves, in the ordinary sense. The action of the intake and exhaust ports is controlled by two single sleeves, rather than by a series of valves with all their multiplicity of parts—lifter-rods, lifter-springs, cams and what not—that make up the complicated poppet-valve motor of the T-head, L-head or valve-in-the-head varieties.



Graph indicating estimated comparative efficiency of sleeve-valve (top line) and poppet-valve (bottom line) motors based upon average performance of both types. Note gradual rise of sleeve-valve engine efficiency curve up to and beyond the 75,000 mile mark and gradual decline to zero point of average poppet-valve engine at corresponding mileage.

### No valve adjustments

There is never any need for adjusting the valve-action in the Knight sleeve-valve motor. When the sleeves are first assembled into the motor, this is adjusted for all time. Therefore, since the valves in the Knight motor are always in proper adjustment, all of the wear and the trouble caused by improper valve adjustments is automatically done away with.

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In the poppet-valve motor carbon is always present. From the very start, this tends to overcome even the most elaborate precautions against loss of power. This carbon gathers on the valve-head and seat. It causes the valves to seat improperly. It fouls the cylinder walls and the piston top. Thus, with this carbon accumulation come the knock and noises, and it is there the loss of power in the poppet-valve motor starts.

In the Knight sleeve-valve motor, just the opposite is true. Such carbon as forms finds its way to the compression ring at the top of the cylinder, between the two sleeves and between

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Gathering around the compression rings it quickly forms an extremely tight seal through which the compressed gases cannot find a way out.

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# "70" WILLYS-KNIGHT SIX





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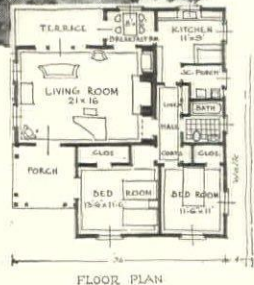
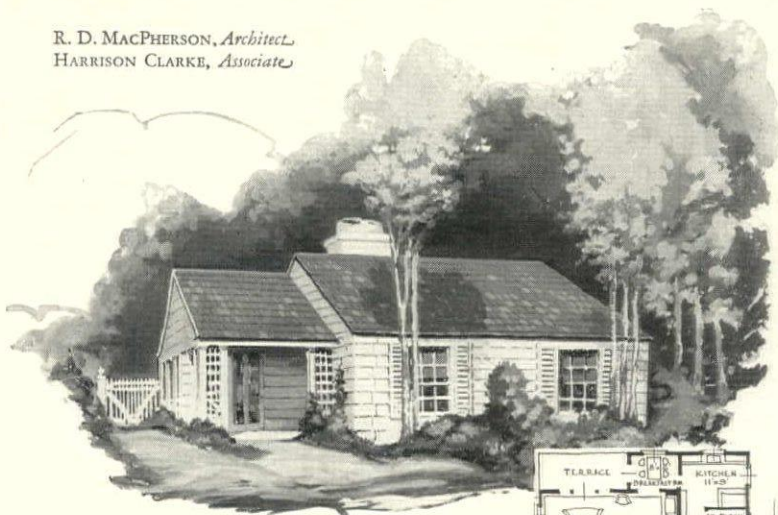
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## LIGHTING FIXTURES of LOUIS QUINZE

(Continued from page 166)

and tubes and hung with pendants and interlacing garlands—the *lustre à lacé*; the other with a bronze frame ornamented more or less elaborately with pendants, festoons, and pyramids—*lustre à tige découverte*. Like the metal chandelier of the day, the stem was built up of vase or urn forms, and balls, or variously shaped knobs, the candle branches supported by a reversed curved bracket reaching the top of the stem, producing that lyre-shaped outline typical of the period.

The *lustre à console* stood on a console side table, in place of a *candelabre* or *girandole*. The crystals were either of glass, often Bohemian, or the semi-precious stone, rock crystal. The variety of shapes in the festoons, pyramids (stalactites) and pendants were attractive elements.

The intimate salon of the day, the bedroom used as a daytime reception room for both courtiers and ladies, the jolly quality of the work—the caprice

and laugh behind it all—explained. It is as if a master played at work please his own whim. But a master underlay all this seeming mad. Whatever the material: wood; metal—bronze, copper, iron, steel, tin, silver, gold; porcelain; China; colored flowers *de Saxe*, red or white blossoms, even blue and white from Vincennes; all yielded to the design which dominated the material. Even iron abandoned itself to ribbon bow knots and was scallied into flower petals as tiny as those twisted by a little French milliner. The material was colored too, like a flower garden but delicately, not crudely. The work was the thing. Artists and craftsmen alike snapped their fingers in the face of the most stubborn material, forced it into line with the design while they laughed at both tradition and difficulties and produced excellent lighting fixtures that are in themselves real *objets d'art*.

## ASPECTS OF THE FEDERAL EPOCH

(Continued from page 134)

However deficient the furnishing of some of their minds, their bodies were adorned in the finest fabrics, and their houses were furnished attractively where their minds were not. And the breakfasts! At least one of the aristocrats of the Thirties made the "breakfasts" in his interesting home in Charleston second in fame only to those of the poet Rogers in London. The "Poinsett breakfasts" are still a gay reminiscence. (The host was the Poinsett who gave us the *Poinsettia*, bringing it from Mexico for our gardens, and he had scorned the privilege and the profit of being the favorite of a Russian czar.) The sideboard was important, as was the card table at which many a fine lady, as well as the gentleman, lost heavily—and then, there was the dance.

In those days, through almost all of the forty years, the Assembly dances were the thing in most of the cities, but only the elect were eligible. In not a few of the communities the prettiest girl whose father was "in trade" was taboo. Many a Virginia girl made regular pilgrimages to Annapolis, that little city of imposing mansions, to the Assembly there to dance, as they danced everywhere until the dawn, under the lamplight and the dripping candles. Stately dances they were at first, and then, about the time the widow of Alexander Hamilton was introducing ice cream to the Washington of Jackson's day, some one introduced the waltz to the jammed houses of the country town capital, while the old dowagers with rheumatic pains looked with disapproval upon the "immorality" of the thing and backwoods statesmen were reminded that Rome's fall followed closely upon a laxity of morals.

And after the dance, the play. In Philadelphia and New York there were companies that could pass muster with the half-discriminating critics, and in the former a theatre had been built, patterned after that at Bath, in

which the sister of the immortal *Don Quixote* played, and played so acceptably that grandiloquent critics were sure that the great Sarah had not on her sister. Actors and actresses cultivated by society, and society its privileges at the play—than graduated prices. And these were actors roaming through the provinces, senting, in crude, dark, crowded houses, farces and some classics turned out to be farces too. But society went to the play as it went to dinners and breakfasts, to races, balloon ascensions, to see, and especially to be seen and admired. For more than fifty years Washington kept a diary and attended innumerable plays, but it never once occurred to him to mention the play or the player.

A pretty gay little world, that the early aristocracy, with its life dissipations, for did not offend the British Minister at Washington looking puzzling at the wife of the Spanish Minister at a funeral and plain his stare with the exclamation "How queer we all look by daylight!" And an expensive world, too, as they were then counted, with its impregnable gowns and hats and its hair drawn from Paris—a *Vanity Fair* in the wilderness. But it was not all finery, light as air. In the larger town a milady could drive to the bookshop and get the latest "pretty novel" were reading in England, and more substantial and sober-minded of the men had with their book order in London a standing order for the worth-while publications, and the best homes the English magazines could be found on the library.

Adornment for the mind, and a moment for milady's body, but important in determining social was the home and its adornment. One can contemplate the period room at the Metropolitan Museum with a realization that furniture and furnishings meant much to this aristocracy of the earlier days.



## A CLUE for Treasure Hunters

Isn't it strange that so many people, searching for the pot of gold at the rainbow's end, pass, unheeding, other treasures that lie nearby?

Is your "pot of gold" perhaps an old fabric? A few yards of some charming specimen of 16th century weaving, miraculously preserved? If so, here's a clue.

Go to the nearest decorator and ask to see Fortuny Fabrics. If you do not know them already, you have a welcome surprise in store. For such is the unique art of Mariano Fortuny, that you will imagine you see a veritable museum piece that once graced the walls of an Italian *palazzo*.

You would never have believed it possible to reproduce so closely the fragile delicacy, the nuances of light and shade, that age alone has imparted to the originals.

But probably your greatest surprise will be when you learn their price. For although hand-made and imported in limited quantities from Venice, Fortuny Fabrics are often priced more moderately than domestic, machine-made stuffs.

# FORTUNY of VENICE



# HOUSE & GARDEN IS MOVING ITS OFFICES



DRAWING BY HUGH FERRISS

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The Graybar is the largest office building in the world. 12,500 people will find sanctuary in its 1,200,000 square feet of floor space, while 60,000 visitors will use its thirty-five elevators daily. It forms the Eastern entrance to the Grand Central Terminal.

**O**N and after April 15, 1927, the editorial and advertising offices of House & Garden, in combination with the other members of the Condé Nast Publications, will occupy the entire nineteenth floor of the new Graybar Building, 43rd to 44th Streets, Lexington Avenue to Depew Place, New York City.

The Circulation and Accounting Departments, the Vogue Pattern factory, and our printing and publishing offices are located at the Condé Nast Press, Boston Post Road, Greenwich, Connecticut.

THE CONDÉ NAST PUBLICATIONS, INC.

VOGUE  
VANITY FAIR  
HOUSE & GARDEN  
VOGUE FASHION BI-MONTHLY  
THE CONDÉ NAST PRESS

*Address after April 15th*

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## Can this happen in your home?

**S**LIDING, slipping rugs—not merely annoying but a dreadful source of physical danger.

And they don't have to be! . . . for DU PONT RUG ANCHOR will hold them firmly in place. This specially prepared fabric grips both the floor and the rug with a non-skid tread. Rugs laid over it cannot slip or slide. With it rugs look more luxurious and wear longer. No fasteners are required.

*Special Introductory Offer!* To show you how Rug Anchor eliminates the dangers of rug-and-slippery-floor we will send a trial piece, 54 in. x 27 in., on receipt of \$1.00 to help defray cost of making, packing and postage.

On Sale at the Better  
Floor Covering Stores

# DU PONT RUG ANCHOR

IT KEEPS RUGS FROM SLIPPING

E. I. DU PONT DE NEMOURS & CO., Inc., Dept. D Fairfield, Conn.

Gentlemen:

I accept your trial offer. For the \$1.00 I enclose please send the 54" x 27" piece of du Pont Rug Anchor.

Name .....

Street Address .....

Town or City..... State.....

Usually I buy rugs at .....



*The winter garden room shown at the top and bottom of this page is in the Chicago residence of Mrs. Wallace Kirk. Mrs. Irene Sidley was the decorator*

## IN A GARDEN ROOM

**E**VERY house should be equipped with at least one room furnished to suggest a garden. A delightful feeling of the out-of-doors may be achieved through the use of flowered wall paper or a background painted in landscape effect and supplemented by window boxes or a double window fitted with shelves to hold a profusion of growing greens. Curtains and upholstery fabrics in flowered designs add further to the garden idea.

The photographs on this page are of a winter garden room in Chicago—an interior delightfully gay in color and pleasingly suggestive of the out-of-doors. On the walls is a reproduction of the old Palais Royal scenic paper. It has a formal design of flower-wreathed arches framing landscape and architectural scenes—all against a very blue sky.

The color scheme is Chinese blue, absinthe green and canary yellow. On the cushions of the small Directoire chairs is old Chinese damask in a checked pattern of blue, green and

pale peach color. In contrast to the distinct pattern of this material, the covering on the Directoire arm chair is plain bright blue sateen. This quilted and makes a delightful background for the small cushion cover in absinthe green satin. Blue appears again in a built-in divan done in velvet the color of the background. Repetitions of these colors are found in the lamp shades of absinthe green parchment ornamented with Directoire figures and finished with blue bands the color of the sky in the wall paper.

To create the effect of bright sunlight the canvas awnings were especially dyed. They are a light yellow rather than the canary tone, and are ornamented with stencil designs in blue. A valance of the same material is used on the inside of the window.

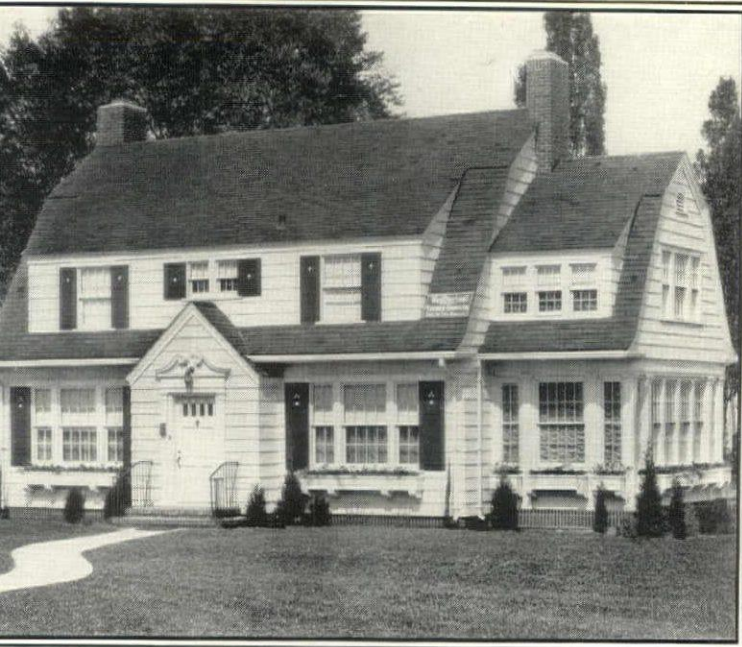
Here is also apparent an interesting radiator treatment. In front of the three windows are low radiators effectively concealed by high wrought iron grilles which are also used as supports for the painted window boxes.



Oto

*The walls in this room are done in a reproduction of the old Palais Royal scenic paper. The awnings are yellow canvas and the Directoire chairs have cushions covered in Chinese damask of blue, green and peach color*





## Famous in Wichita, Kansas As a Model Home

THE texture and color of WEATHERBEST Stained Shingles is especially valuable in the architectural design of this Beacon Model Home of Mr. Charles Claus by Architects Schmidt-Boucher & Overend. Such a roof exposure, which might be ugly in ordinary materials, becomes an attractive feature in the soft tones of 18-inch WEATHERBEST Stained Shingles in variegated shades of Green. On side-walls, longer 24-inch WEATHERBEST Stained Shingles are laid with wide exposure in WEATHERBEST Colonial White. The effect is beautiful.

In the WEATHERBEST process, all imperfect shingles are rejected as bundles are opened, stained, and rebundled. Colors enter into the fibres of each shingle. Only 100% edge grain red cedar shingles are used. The result is a building material for side-walls and roofs that not only looks well when applied but keeps its superior appearance year after year.

Throughout the country, modern homes are being built with WEATHERBEST Stained Shingles on side-walls and roofs. WEATHERBEST Colonial White or shades of Gray on side-walls are most generally used with either variegated shades or solid tones of Greens, Browns, Reds, and even Blue Roofs.

Lumber dealers carry standard colors in stock. WEATHERBEST Stained Shingles have become a standard building material for side-walls as well as roofs. They give extra insulation because of their quality and they save the constant repair and repainting expense of inferior materials.

Let us send you Color Chart, Portfolio showing new WEATHERBEST Homes in Colors, and our special booklet "Making Old Houses into Charming Homes". Send 10c (stamps or coin) to cover postage and handling. WEATHERBEST STAINED SHINGLE CO., Inc., 915 Island St., North Tonawanda, N. Y. Western Plant—St. Paul, Minn. Distributing Warehouses in Leading Centers.



If you have an old home, send for our booklet "Making Old Houses into Charming Homes" and ask for details covering \$2750 Prize Contest for 30 best examples of remodeling and reshingling.

Enclosed is 10c (coin or stamps). Please send ☐ WEATHERBEST Color Chart and Portfolio of Color Photogravures showing WEATHERBEST Stained Shingle Side-walls and Roofs. ☐ Book on Modernizing and Reshingling, with details of \$2750 Prize Contest.

Name.....  
Street.....  
City.....State.....



## "That's EXACTLY my idea of what a Toilet Seat should be"



Is your bathroom  
ready for guests?

THIS splendid Church Sani-White Toilet Seat just seems to make everyone say, "That's fine!" the minute they see it. "That's all right! That's exactly my idea of what a toilet seat should be! . . . But doesn't it cost a lot?"

Now that last is a practical question. We admit that the Church Seat is a luxury—designed for the bathrooms of luxurious hotels, homes and apartments, where everything has to be "the last word". And if you'll look, you'll find Church Seats in just such bathrooms today.

Yet we are glad to be able to price it so reasonably that it is perfectly practical for even the most modest cottage. It is the bathroom luxury everyone can afford. And that kind of a luxury is really a necessity.

### Church Seat adds beauty

THE Church Sani-White Toilet Seat adds new beauty to any bathroom. It is a surprise and a pleasure to see what a difference it makes in the appearance of the room.

Its pure white surface is an ivory-like sheathing, as easy to keep clean as porcelain. It won't crack, split, wear off, or change color. You can easily put one on any toilet in a few minutes, with an ordinary pair of pliers.

Telephone or visit your neighborhood plumbing store today. They can supply you.

### Send for free book

CLIP and mail the coupon below for free copy of "An Easy Way to Make a Bathroom More Attractive," and free sample of Sani-White Sheathing. C. F. Church Mfg. Co., Dept. A-15, Holyoke, Mass.

FOR SALE AT ALL PLUMBING STORES

# Church Sani-white Seats

LOOK FOR THIS NAME ON UNDER-SIDE OF SEAT

C. F. CHURCH MFG. CO., Dept. A-15, Holyoke, Mass.

With no obligation to me, please send a free copy of your book, "An Easy Way to Make a Bathroom More Attractive," and a free sample of Sani-White Sheathing to:

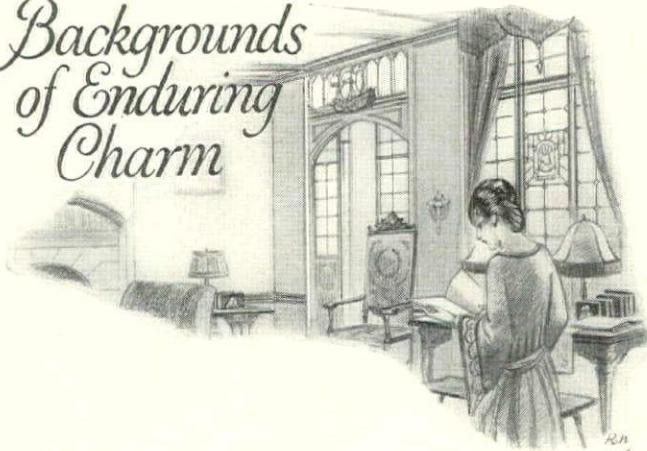
Name.....  
Street.....  
City.....State.....



If you are intending to build a home, tear this advertisement out, give it to your builder or architect



## Backgrounds of Enduring Charm



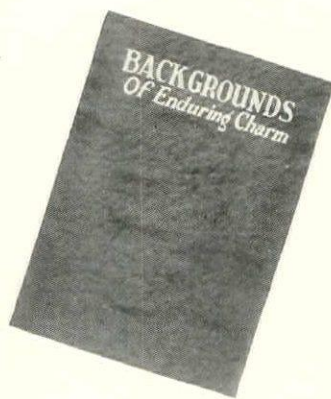
## Genuine Canvas Coverings and Plastic Stone are Correct for Interior Walls

LEADING Decorators and Architects favor these mediums as proper backgrounds for any desired decorative effect in the apartment, home or residence.

**FAB-RIK-O-NA CLOTH WALL COVERINGS** present a wide variety of durable textures, permanent colors and exclusive designs.

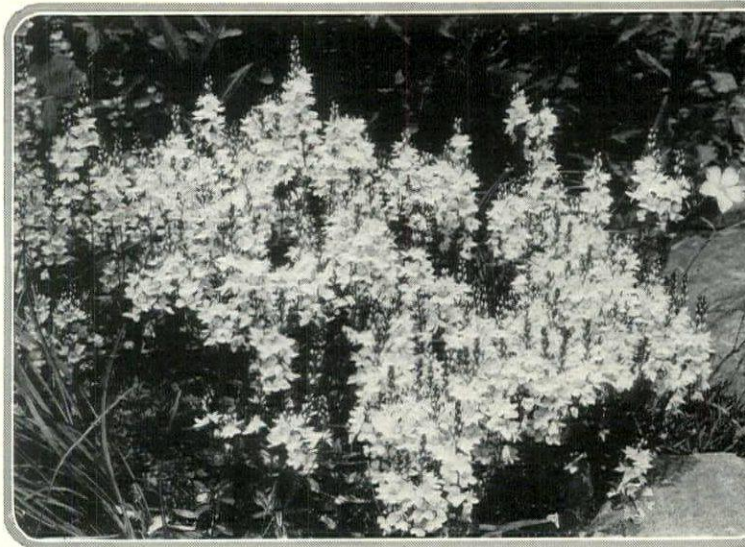
**RUFKOTE PLASTIC STONE** for Interior Walls recreates the romantic periods to serve as enduring backgrounds for modern homes.

SEND FOR NEW INSTRUCTIVE BOOK OF BACKGROUNDS — Interior Decoration at your finger tips. Prepared by famous authority to enable you to know your backgrounds and also make helpful suggestions to your friends. Send 25c in coin or stamps



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Beautiful and conspicuous in a bold situation is *Veronica rupestris alba*. It is easily grown, too, and responds graciously to good treatment. One of the purest whites found among rock garden plants

## WORTHY WHITE FLOWER

(Continued from page 117)

shining Star-of-Bethlehem, so often neglected today but always charming seen in clumps in some half-shaded place among the unfolding fronds of Ferns. The white-flowered checkered Fritillary, (*Fritillaria meleagris alba*) is one of the most engaging of spring bulbous flowers. Its large, drooping, pale flower faintly checkered over with green is most quaint and attractive. It likes a partially shaded place, not too dry.

Many of our most charming native woodland flowers are white. Among these are the Wood Anemone and its almost invariable companion the Rue Anemone; the Bloodroot, with its pearly buds and starry flowers; the quaint Dutchman's-breeches; the sprightly little Canada Mayflower (*Maianthemum canadense*); *Trillium grandiflorum*, which shows in green glades like a shy wood nymph; the Foamflower (*Tiarella cordifolia*), so lovely when seen flowing down a rocky declivity; and among many others, the Violets, of which none is so cherished as the white ones. There are *V. blanda* with its fine fragrance; *V. canadensis*, that blossoms all the season until frost; *V. lanceolata*, sprightly and for a dampish place, and *V. striata*, creamy flowers etched with dusky color. This is a most floriferous and delightful sort. Rare and exquisite among white-flowered Violets is the albino form of the Bird's-foot. Like its purple prototype this scarce treasure must be given acid soil (rotted Oak leaves, Pine or Hemlock needles, rotted material from old stumps or logs and white sand in mixture) in which alone it will thrive.

The mention of acid soil reminds me that a bed of it will enable us to grow still other lovely natives that we should be sad to do without. Make this bed in a half-shaded situation, putting the acid soil mixture in at least 8" deep, and enjoy the beauty of *Shortia galacifolia* whose thick and shining foliage and lovely five-cleft bells are found very locally in the high mountains of Carolina. They are usually found in the company of

*Galax aphylla*, *Pyrolas* and *Chimaphilas*, all of which may be grown happily in a rock garden if the customary soil be faithfully reproduced.

Among exotic plants with white flowers, some of the most conspicuous and easily grown belong to the tribe of *Arabis*, *Iberis*, *Phlox*, and *Cerastium*, but a danger signal should be set aside each one of them especially when a small rock garden is under consideration. Beautiful they are, to be sure and ready to spread great drifts of snowy whiteness wherever they are given a foothold; indestructible, willing, or perhaps one should insist, they soon take possession of the entire rock garden advancing exorbitantly each after the manner of kind—by recklessly flung seeds, sneaking underground tentacles, quick-rooting branches, until vast areas are within their grasp. If splash and splash are all that are wanted these plants with the Golden Alys and one or two other such depreciable—I trust the word is in the dictionary—spirits will give it in measure. But if you cherish at heart the ideal that a rock garden should be a treasure-house of choice and strained beauties, grow these others all means, but give them a mound to themselves, or make up your mind to spend much time and back-breaking labor in keeping them within bounds. The white Deadnettle, *Lamium alba* is another that will bear watching though not so great a spreader as blue form than which it is far more beautiful. Indeed its spikes of creamy blossoms are among the favorites of the summer, but I am able to enjoy them only by so placing the plant that it can do no harm.

On the other hand there are many conspicuously beautiful white flowered plants that will give no trouble at all. A very fine and useful one is *Veronica rupestris alba*. It is easily grown, gracious in its response to kindly treatment, and of a most exquisite whiteness; but within reach it remains where it is put, and

(Continued on page 178)



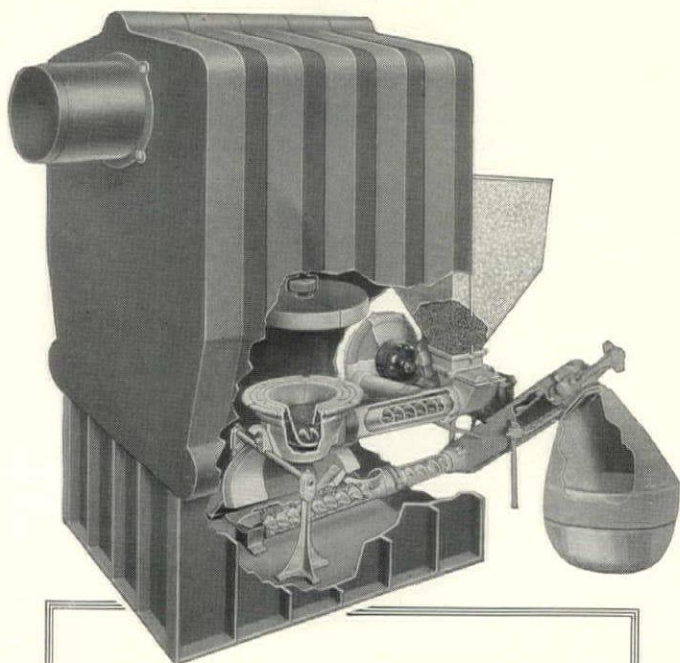
# Shovel Ashes or Not -but still burn coal

It's up to you. You can shovel ashes and tend the furnace all your life—if you want. But don't complain about it! Don't say you must!

Don't say you can't afford automatic heat because you can. You can save from \$5 to \$8 on every ton of coal you burn, if you have an Electric Furnace Man in front of your present furnace.

You never need shovel ashes. You can adjust the heat from upstairs yourself or have a thermostat do it for you. Installation is simple and its cost is exceedingly low.

A folder describing the Electric Furnace Man is ready for you as soon as you send your name.



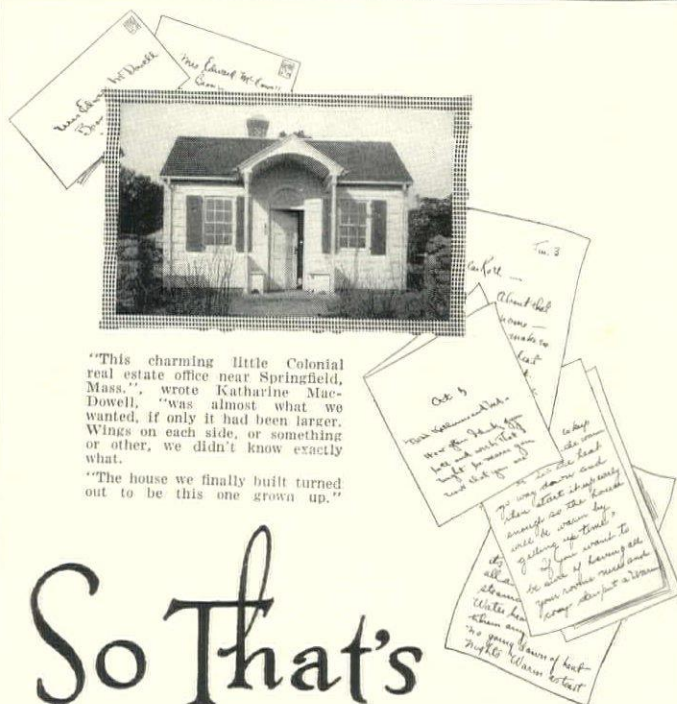
Cheap Buckwheat size anthracite coal is carried from the hopper to the fire pot by a steel screw operated by a small electric motor. A fan also operated by this motor furnishes air for perfect combustion.

What ash remains is forced over the edges of the fire pot. Sliding down the ash guide, it is automatically carried to a dust proof can.

DOMESTIC STOKER CO.

7 Dey Street

New York City



"This charming little Colonial real estate office near Springfield, Mass.," wrote Katharine MacDowell, "was almost what we wanted, if only it had been larger. Wings on each side, or something or other, we didn't know exactly what."

"The house we finally built turned out to be this one grown up."

## So That's What Started The Letters

AS soon as the MacDowells (Katharine and husband Ned) got back from their house-hunting trip through New England, and plans for their new home began to take shape, letters from their friends began to pour in.

They contained advice concerning everything, from ironing board closets to heating. But mostly about heating.

Some of the letters were practical, some sentimental; several were amusing and a few decidedly tart.

Half a dozen key letters from the lot are included in "Letters To and Fro".

We call them key letters, because they lay open the home heating problem from so many different angles. Each letter writer indorses a different heating system and gives the reasons why.

How the MacDowells, having read these letters, won their way to heat comfort and fuel thrift, is told in fascinating fashion in "Letters To and Fro". They are made into a book of heating facts and suggestions you will find unfailingly helpful in securing the best heat for your own home.

We have secured its complete publishing rights and will be glad to have you send for a copy.



## Burnham Boiler Corporation

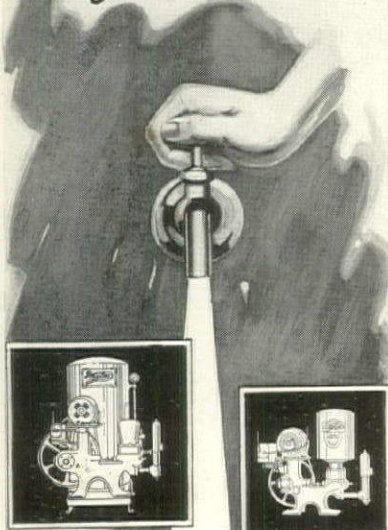
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New York City Office  
30 East 42nd Street

Representatives in Principal Cities  
of the United States and Canada



# WATER UNDER PRESSURE for suburban and farm homes



(Left) DAYTON Unisystem No. 40—(Right) The DAYTON "Cub,"

IN suburban and country homes—summer cottages and camps, pleasure boats and, in fact, wherever running water under pressure is needed, DAYTON Water Systems will supply it in abundant quantity the year around, with the same assurance of dependable uninterrupted service as city water plants afford. Above is shown, Unisystem No. 40. This popular model is especially adapted to suburban and larger country homes, where plenty of water under strong pressure is needed. Yet you will be surprised at its low initial and maintenance cost.

At prices correspondingly low, you will find in the DAYTON line larger and smaller models to suit your needs, whatever the requirement.

DAYTON Water Systems are made by the pioneer manufacturers of private water systems, and the DAYTON trademark on a water system stands for unequalled performance in efficiency, economy and trouble free service.



DAYTONS are completely automatic and self-oiling, and come fully equipped for immediate service. They operate from any electric current.

Write today for full details.

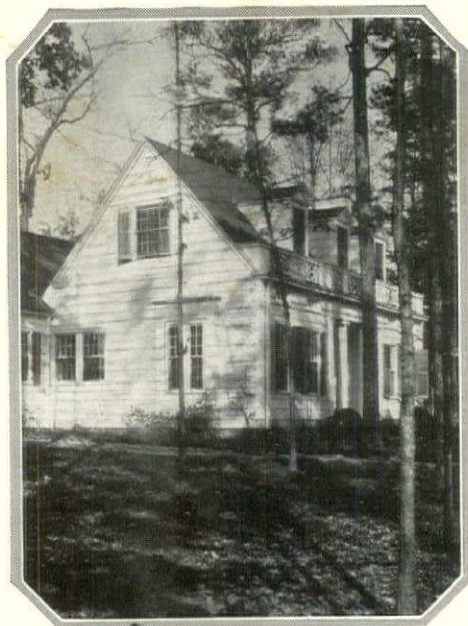
The DAYTON PUMP & MFG. Co.  
Pioneer Makers of Private Water Systems  
524 Webster Street, Dayton, Ohio, U. S. A.  
Home of the famous "Dayton Cub"



Make the WATER Do the Running

Gentlemen: Please send descriptive literature and full details about DAYTON Water Systems.

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WHEN people see your house, sitting on the end of its lordly driveway or its little flagged path—what does it say to them? Just commonplace dollars and cents?

Or does it make them think that you who live in it must have originality, joined to a saving knowledge of when to stop—that you're a bit formal, a bit informal and delightfully versatile—that you'd be an amusing person to know and a good friend to keep?

Then your house is a success. . . . But, if not—

Why not try what four little one-dollar bills would do for your case, applied one by one to the coupon below? They'll bring back House & Garden's Second Book of Houses—192 pages—600 illustrations—exteriors—interiors—things practical—things decorative—the cream of years of patient gathering and inspired invention—the final word of those genial experts who have made House & Garden what it is.

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This is Bassick DRB, Diamond Velvet Caster—easy swiveling, quiet in operation and saving to both furniture and floors. The special fibre wheel needs no oil and is particularly suited for use over rugs. Dirt and lint proof. Special construction prevents caster from falling or slipping out of the socket.



How easily it rolls on Bassicks

Your heaviest furniture—will roll as smoothly—as quietly—as safely—as your tea cart—on Bassicks.

Roll easily—without straining your precious furniture—without running ruts in your well-kept floors—

Surely you want the convenience—the protection both to furniture and floors that Bassicks so generously afford.

**Bassick Casters**  
The BASSICK CO.  
a Division of  
Stewart Warner  
BRIDGEPORT, CONN.

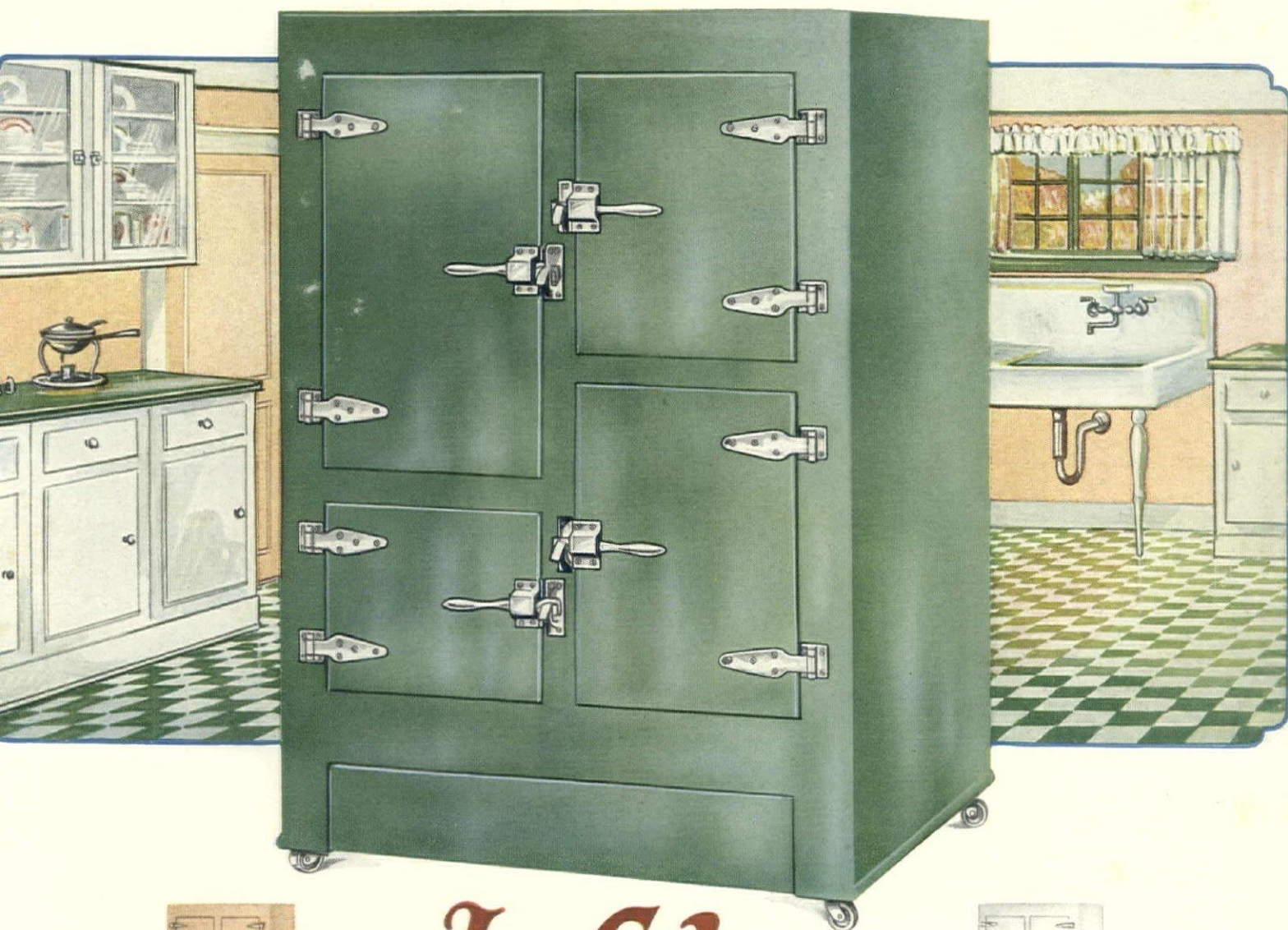
For thirty-one years leading makers of Bassick Casters for home, office, hospital, hotel, warehouse and factory.



# WHITE MOUNTAIN

## STONE WHITE DE LUXE

# Refrigerators



## *In Colors*

### TO MATCH THE MODERN KITCHEN

#### Colors

Finished in White and four colors (Ivory, Gray, Blue and Green). Also unfinished for special colors and in conventional gold-oak. Several sizes to select from.

Special colors to order if desired.

Lined inside with snow-white quarried stone, superior to all other types of refrigerator linings. Enameled outside in colors to conform with the cheerful, artistic, decorative plan of the modern kitchen. A superlatively fine refrigerator and an innovation in exterior appearance. Designed and built for those who appreciate the satisfaction and economy of owning the best. Write for descriptive literature and name of local dealer.

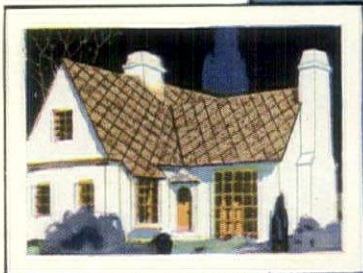
*The name WHITE MOUNTAIN has been recognized as the mark of refrigerator quality for more than half a century and White Mountain refrigerators have given satisfaction in over a million homes.*

**THE MAINE MANUFACTURING COMPANY**  
Nashua, New Hampshire

#### White Mountain Line

De Luxe cork insulated models are designed for natural icing and for immediate or future installation of any Standard Electrical Refrigerating unit. Other models and types within a practical price range.





#### Charming color effects

One side of each Asbestos shingle is rich with autumnal tints. The other side is a soft, silver gray.

Lay a few, unnailed, each side up on two corners of your roof. Then decide for yourself.

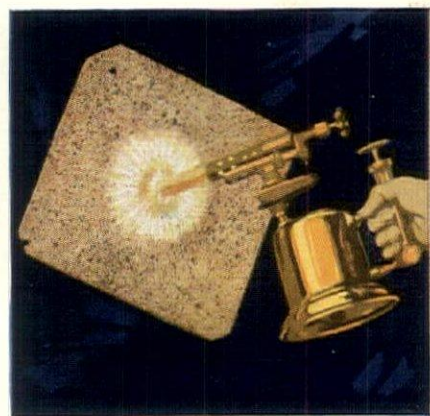


“*No use*” says  
Father Time....

ALL the weapons of time—weather, fire, decay—are of no avail against these stalwart and beautiful shingles.

Each shingle is an enduring alliance between Asbestos rock fibre and Portland cement—truly a slice of eternity.

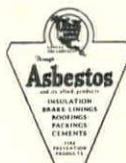
That means no upkeep cost, no repair costs, no re-roofing costs. First cost is the only cost



Try an' Burn it!

of these Johns-Manville Hexagonal Asbestos Shingles, and that first cost is low, remarkably low. They can be laid right over your present roof, too!

Their beautiful surface colorings will greatly enhance the architectural beauty of any home. Surely you will want to know more about them—and that suggests the coupon below.



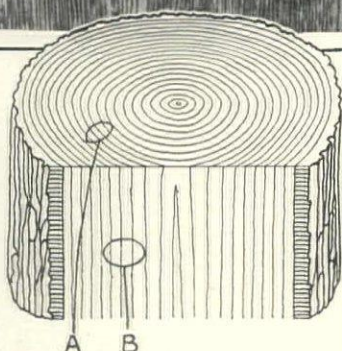
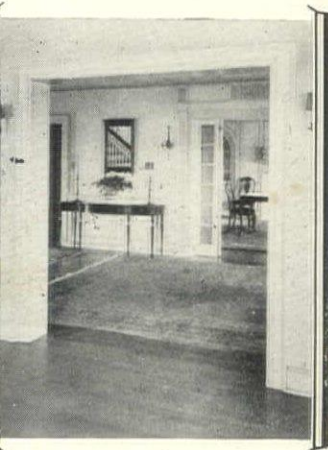
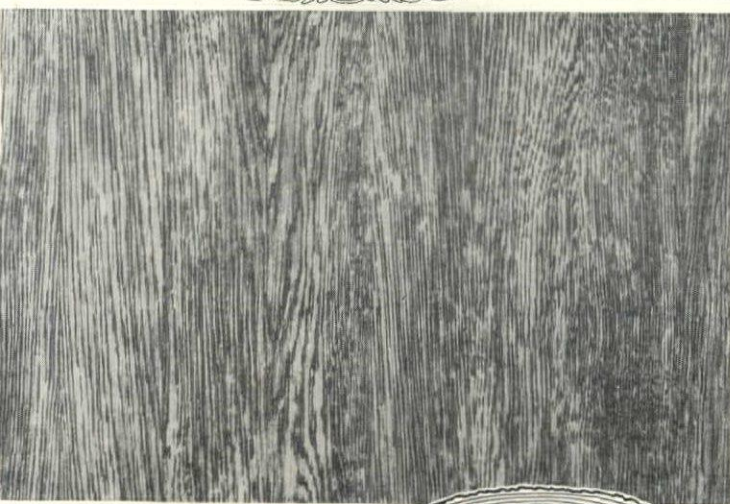
JOHNS-MANVILLE  
ASBESTOS SHINGLES

JOHNS-MANVILLE CORP., 292 MADISON AVE., N.Y.C.  
Kindly tell me how I can roof or re-roof most economically with Johns-Manville Rigid Asbestos Shingles.

Name .....

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Slow growth, which depends upon favorable climatic, soil and moisture conditions, results in close annular growth rings (A), which, in turn, produce close, fine grain (B), characteristic of flooring made from Appalachian Highland Oak illustrated in panel.

Left: Interior of Mr. Frank B. Putt's residence, Rydal, Pa. Carl Ziegler, Phila., architect. A. L. Fretz & Sons, builders. Ritter Appalachian Oak Flooring, Strip Pattern used.

## Nature offers you a flooring material of Wondrous Beauty

THE beauty of Appalachian Oak Floors is due to the ideal growing conditions in the Appalachian Highlands. Here climate, soil and drainage are favorable to the slow development of grain and texture — qualities which are so essential to real beauty in Oak floors.

Ritter Appalachian Oak Flooring is manufactured in our own mills *exclusively from timber grown* in the Appalachian Highlands. Each piece is branded on the back with our name.

When you build or remodel, ask your architect or contractor to use Ritter Appalachian Oak Flooring. The story of Appalachian Oak is told in an illustrated booklet, sent free on request.

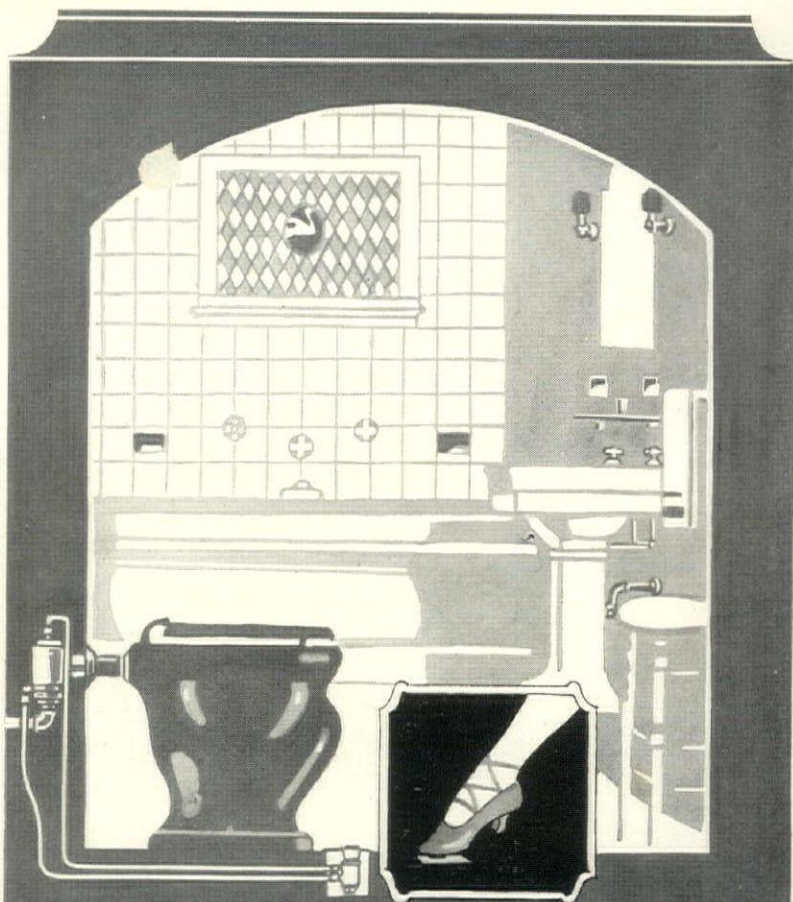
W. M. RITTER LUMBER COMPANY  
Appalachian Lumbermen since 1890  
General Offices: Columbus, Ohio

The same qualities so characteristic of Ritter Appalachian Oak Flooring also make Ritter Appalachian Oak Lumber superior for interior trim.



W. M. Ritter Lumber Co.,  
Dept. H, Columbus, Ohio.  
Please send free illustrated booklet advertised in *House and Garden*.

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Street.....  
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I contemplate placing my order for flooring with (name of architect or general contractor).



## A sanitary flushing fixture for the modern bathroom

THIS new Bridgeport-Keating flush valve will appeal to every home builder. There is nothing to touch with the hands — no possibility of contagion which should be guarded against always, and especially with children about. Now the bathroom really can be as safely clean as it looks.

As evident in the illustration, the Bridgeport-Keating is completely concealed, thus effecting a substantial saving in space. No longer need a bulky tank hinder the layout and decoration of the room. Everything is out of sight and out of mind, too, for the Bridgeport-Keating gives quiet, trouble-free service year after year.

The foot-button control for toilets is supplied only on Bridgeport-Keating valves. It is setting new standards for convenience and sanitation. Ask your architect or plumber for more information about this remarkable new fixture.

BRIDGEPORT BRASS COMPANY  
Bridgeport, Conn.

"Makers of Brass Products for over 60 Years."

There are Bridgeport-Keating Flush Valves in both exposed and concealed models for public, industrial — all types of buildings.

Ask for literature.

BRIDGEPORT BRASS CO.,  
Bridgeport, Conn.  
Send me free copy of your folder, "The Last Word in Sanitation."

Name.....  
Address.....



# WORTHY WHITE FLOWER

(Continued from page 174)

small treasure is ever endangered because of it.

*Arenaria montana* also stands forth as one of the showy white-flowered plants which yet does not constitute a peril to smaller loves. It makes a tangle of lax branches set off by grayish leaves and a wild profusion in May of large white flowers. Raise it from seed if you can get it in no other way. *Arenaria caespitosa* is like a little moss that once a year, in spring, forgets its green tradition and becomes a mist of tiny white stars. A fine little plant for a shaded place where it may spread over and among stones, or line the joints of steps or old walls (in shade) with its emerald verdure.

## FOR SUNNY SPOTS

*Achillea* and *Anthemis* both offer attractive and easily grown plants with silvery or hoary foliage and white, cream or yellow flowers. They like a sunny situation and a soil that is thoroughly well-drained. Like most gray-leaved plants they detest standing moisture whether in the earth or saturating the air. *Achillea serbica* is satisfactory and easy. Its narrow, hoary leaves are pretty and its many white Daisy-like blossoms are attractive in the early summer. The foliage of *A. umbellata* is silvery and finely cut. It is a desirable sort. *Anthemis montana* makes a fine spread of gray lace leafage out of which arise creamy Daisies on long, lax stems. *A. aizoon* is a smaller and choicer plant worth supplying with a comfortable niche between stones where its feet will be dry and its head in the sun. These plants, though spreading in habit, are all quite dwarf in stature.

*Potentilla alba* is flowery the season through, though it is one of the first rock plants to venture its blossoms. Any situation will suit it. *Nierembergia rivularis*, from the Plate River, makes thickets of soft leaves among which are borne exquisite white cups over a long season. This is a lovely thing. The white-flowered Thyme, *Thymus serpyllum albus*, weaves a close-fitting mantle over earth and stones and presently, almost in the twinkling of an eye, changes it to one of tiny white blossoms. This is one of the most precious of plants, delightful for spreading over the lower reaches of the rock garden, and its sharp fragrance is invigorating. The creeping Chalkplant, *Gypsophila repens*, is happily well known, and may be easily grown in any sunny, dry situation, though it prefers one where lime is present in the soil. It is seldom wholly out of bloom and so its value is great. A good clipping in spring or fall will keep it tidy. Not so often seen is a little species from the mountains of Kashmir and Sikkim. This is *Gypsophila cerastioides* with thickish, hairy leaves and lovely large white blossoms etched with purple. It is not a rapid grower but in a year or so makes nice little compact mats that are ornamental in or out of bloom.

Very pretty, too, and kindly is Blue-eyed Mary's pale sister, *Omphalodes verna alba*. In half shade and

a nice vegetable soil it spreads in close mats and many round-eyed snow blossoms appear in April amidst its pleasant greenery. In the same situation might grow *Epimediums*, of which the white-flowered ones are especially dainty and pleasing, and their airy and fluttering leafage give added beauty anywhere. *Asperula odorata*, the Sweet Woodruff, would be delightful for late bloom among these two.

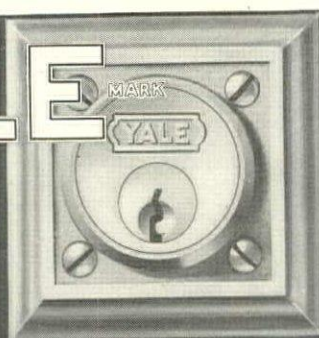
The blossoms of the greater number of the Saxifrages are white but they are usually enlivened by flecks or spots of red or other color. They are among the rock garden's most glorious furnishings; indeed, according to the late Mr. Farrer, who was their most ardent admirer, without them a rock garden can boast no glory at all. Here in America it is not easy as yet to obtain any but a few of the vast number of species. Gardeners and nurserymen alike seem imbued with the notion that they are all a like ungraciousness and perversity. As a matter of fact many of them grow far more easily and with less consideration and attention than many a plant we attempt without a thought. A great many of what are known as the silver or encrusted Saxifrages are perfectly amiable and enduring, and given only fair conditions will grow into supremely gratifying hummocks of beautiful gray or bluish, thin-leaved rosettes from which arise due time the perfectly airy and exquisite sprays of starry flowers graceful, swaying stems. These encrusted Saxifrages love sunshine, I have found in our climate while giving them plenty of sunshine, we also treat them to long spells of drought, it is well to put a rift between them and the afternoon sun. Thus considered there is no trouble in growing many of them in the gritty, loamy soil among the stones of the rock garden with or without lime. They do require, however, to be occasionally top-dressed with loam and sand where they have worn themselves out of the soil. Of the encrusted Saxifrages, some that I have found to be easily grown are the following: several forms of *Saxifraga aizoon*, including *lagaveolata*, *lutea*, *rosea* and others; *S. cochlearifolia*, with heavily silvered blue-green rosettes; *S. cotyledon*, with huge green rosettes; *S. lingulata*, leaves long and narrow, and well-silvered; *Saxifraga folia*; *macnabiana*, one of the easiest and several others.

## THE MOSSY SAXIFRAGES

The Mossy Saxifrages make charming hills and hummocks (a few inches high) of the most perfect emerald green little rosettes which in May are almost lost beneath a forest of fragile stems carrying exquisite blossoms, white, pink, rosy. *S. aizoides* is one of the loveliest; *S. hypnoides*, a delightful white-flowered species; *S. dicipens* has white flowers and rosettes that turn a nice crimson in winter. These are but a few.

The Mossies have a disconcerting way of suddenly beginning to turn (Continued on page 180)

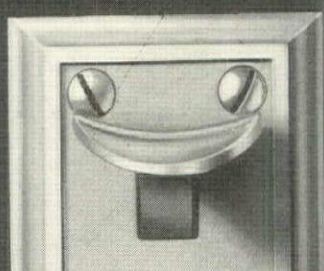
# YALE



**Y**ALE dependable builders' locks and hardware in brass and bronze are built to precision in mechanism, and are dependable in performance. They will serve you well—as long as the structure stands. Therein you have true economy.

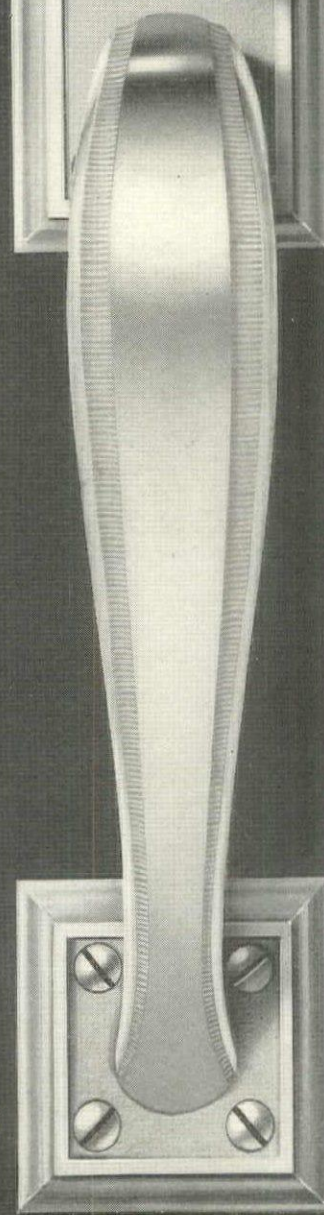
There is a Yale design for every type of building. In each piece you will find the staunch long-lived quality always represented by the name YALE.

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# HALL'S TEAPOTS

## Why Must China Be Used?

Solid vitrified china will always give tea that is pure and fresh in flavor, with no stale or metallic taint. That is why you require Hall China Teapots for both brewing and serving.

THE HALL CHINA COMPANY  
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## Cups That Cheer

THE reason the dining table so often has "nothing to wear" is not because the hostess hasn't enough dishes, but because her dishes are not the right shapes.

The dinner set illustrated is hand enamelled English bone china from Minton's, makers of services for royalty. Bone china contains cattle knuckles, and is extremely durable. The teacups illustrated are \$33 a dozen; large coffee cups, \$43; small coffee cups, \$29; cream soup cups, \$66; bouillon cups, \$40. Other prices given on request.

*We were the originators of Open Stock dinnerware*

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THE TRUMP Bridge Table Cover will fit your bridge table! Springy corner elastics hold it to the table top. Snap these elastics over the corners of the table, and the cover is taut and smooth beyond all disturbance!

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The best feature of this offer is the price. Send your order *now* directly to us (the manufacturers), and get your TRUMP Bridge Table Covers at the amazingly low price of \$2.00 each or \$12.00 for one-half dozen! This is a special introductory offer. Act promptly, and your order will be filled immediately. If you are not satisfied in any respect, we will without question refund your money.

### COLORS

- |                                       |                                             |
|---------------------------------------|---------------------------------------------|
| 1—Sand with peach border              | 4—Hydrangea blue with forsythia gold border |
| 2—Silver gray with lacquer-red border | 5—Grass green with gold border              |
| 3—Black with red border               | 6A—Orchid with old gold border              |
|                                       | 7—Old rose with wineberry border            |

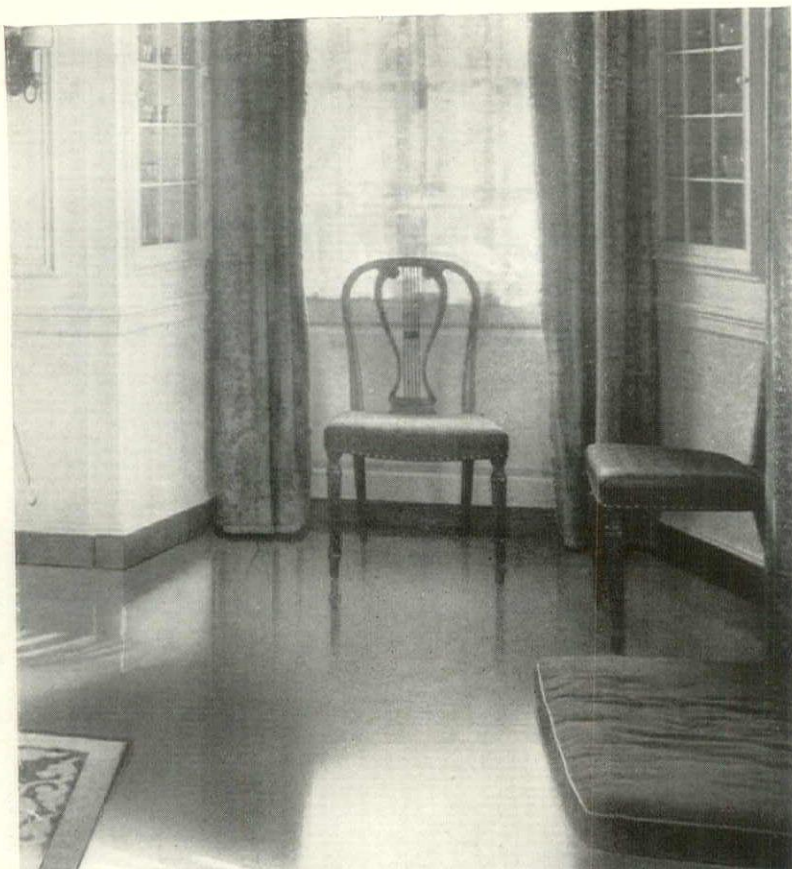
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FLOORS with twice as much lustre and cleanliness with half as much work. Spotless floors, beautiful floors, floors that shine and glow with new life and freshness. Homes of charm and refinement. Homes you're proud to live in—proud to entertain in.

Apply Butcher's Boston Polish (a Hard Wax) twice a year—to give permanent protection. Then use Butcher's Liquid Wax once or twice a week to keep your floors bright. Simple and easy—the rule that beautifies thousands of floors in thousands of homes. Write for booklets.

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To preserve the surface of your linoleum apply Butcher's Boston Polish. No water, dust or grease can get through. The mar-proof, scratch-proof finish of this tough, transparent wax takes *all* the wear. Keep your linoleum, hardwood and furniture fresh and spotless by the frequent use of Butcher's Liquid Wax polish. Ask for Booklet. It will be sent free of charge. The Butcher Polish Company, 245X State St., Boston, Mass.

# BUTCHER'S

## BOSTON POLISH

## USE BOTH



## WORTHY WHITE FLOWER

(Continued from page 178)

brown. Sometimes a little good soil worked in among the growths will stop the trouble; again, a stone dropped in among them seems to have a heartening effect, causing the green rosettes to huddle against it and cease their pining and dying. And often it is best to dig up the plant and pull it gently to pieces, replanting the little growths in moist gritty soil in a half-shaded place until they are well rooted. Mosses seem to delight to grow among largish stones between which they hump their green mounds in apparent comfort. *S. ceratophylla* is also a Mossy and of the easiest culture—a plant for any rock garden not hopelessly sour or overhung by trees. London Pride, *Saxifraga umbrosa*, requires a cool and damp situation. There is no reason why a careful gardener cannot grow a collection of Saxifrages.

### A SELECTION OF WHITE-FLOWERED PLANTS

*Achillea huteri*: Delicate silver leaves, white flowers. 4".

*Achillea serbica*: Easy and enduring. Achilleas are easy from seed.

*Achillea umbellata*: Top-dress or divide frequently. Lovely.

*Alyssum spinosum*: Gray bushling for dry sunny situation.

*Androsace coronopifolia*: Dainty little self-sowing biennial.

*Androsace lactea*: A four-inch mite with milky flowers.

*Anemone canadensis*: For outlying districts in shade. A wily spreader.

*Anemone sylvestris*: From German woods. Also a wily spreader.

*Anthemis aizoon*: Silver leaves and neat habit.

*Anthemis montana*: Spreading silver lace leaves and creamy Daisies.

*Aquilegia flabellata*: A six-inch Japanese with ivory-white blossoms.

*Arabis albida* fl. pl.: Beautiful double form of the common Arabis.

*Arabis kelleri*: Choice little plant.

*Arabis sturi*: Very dwarf, distinct.

*Arabis mollis*: Flat, advancing rosettes. Spreads rapidly.

*Arenaria balearica*: An emerald covering for shaded rocks.

*Arenaria caespitosa* (*Sagina*): Invaluable little green moss.

*Arenaria montana*: One of the best of rock plants.

*Armeria maritima alba*: White form of the common Thrift.

*Asperula odorata*: Give it space and a shaded corner and enjoy it.

*Campanula carpatia alba*: Requires space but is very lovely.

*Campanula hosti alba*: A beauty for half shade.

*Campanula pusilla alba*: Dainty two-inch ramper hung with bells.

*Campanula rotundifolia*: White form of our native Harebell.

*Cerastium tomentosum*: Too easy to be safe among choice plants.

*Chrysanthemum arcticum*: Thick leaves and many Daisies in October.

*Dianthus arenarius*: Dark narrow leaves, fringy sweet blossoms.

*Dianthus alpinus albus*: Rare and not easy. Half shade. Vegetable soil.

*Dianthus deltoides albus*: Easy and pretty for an outlying place.

*Dianthus fragrans*: Easy to grow

and deliciously sweet.

*Dianthus integer*: A charming dwarf for a choice place in sun.

*Dryas octopetala*: Glorious for high exposed place in the rocks.

*Erinus alpinus albus*: Shelter and protect from spring winds. Pretty.

*Erodium amaranthum*: Choice for sunny spot. Silver leaves.

*Fritillaria meleagris alba*: One of the choicest spring flowers.

*Funkia minor*: Quaint little prototype of the giant *subcordata*. A gem.

*Gypsophila*: The dwarfs of family love sun and drought.

*Helianthemum apenninum*: Lovely.

*Helleborus niger*: The w Christmas Rose of chill December.

*Hutchinsia alpina*: Good ground leaves and white blossoms.

*Iberis sempervirens*: Sheets of snow. Robust. More compact forms.

Little Gem and Snowflake.

*Iris cristata alba*: Rare and fine.

*Iris pumila alba*: Small and dainty.

*Iris tectorum alba*: Perhaps most beautiful Iris that grows.

*Leontopodium alpinum*: The Edelweiss. Easy but fears damp.

*Leucocrium montanum*: The Saxifrage lily of the Rockies. Lovely.

*Linaria cymbalaria alba*: A treasure for paths and walls.

*Leucosium vernum*: Do not have this in your garden.

*Leucosium aestivum*: Summer-flowering.

*Lychnis alpina alba*: A weeweed plant easy to raise from seed.

*Mitella diphylla*: For shade leaf soil.

*Myosotis*: White Forget-me-nots are especially dainty and sweet.

*Nierembergia rivularis*: Its little cups are borne in the late summer.

*Oenothera caespitosa*: Thrilling and a notable spreader.

*Oenothera speciosa*: Enjoy this in another's garden. Ineradicable.

*Omphalodes verna alba*: A friend and lovely plant for shade.

*Phlox nelsoni*: Beautiful and more compact than *subulatas* generally.

*Phlox divaricata alba*: Exquisite and not often seen.

*Polygonatum giganteum*: A shining woodland plant.

*Potentilla alba*: Indefatigably blossoming. Low-growing and

*Primula acaulis* Harbinger: exquisite and early flowering. Other white-flowered sorts are *japonica*, *denticulata alba*, *involuta*, *anantha* and *hirsuta alba*.

*Saponaria ocymoides alba*: Useful and not often seen. Trailer.

*Saxifrages*: Many and various. Be sure to know a few.

*Sedums*: *Album*, *ternatum*, and *glaucum*.

*Silene alpestris*: Useful and charming. Dark leaves.

*Silene maritima*: Rather sprawling but pretty.

*Thymus serpyllum album*: Spreads a veil of fragrant green.

*Tiarella cordifolia*: Loves wet soil and shade. Lovely.

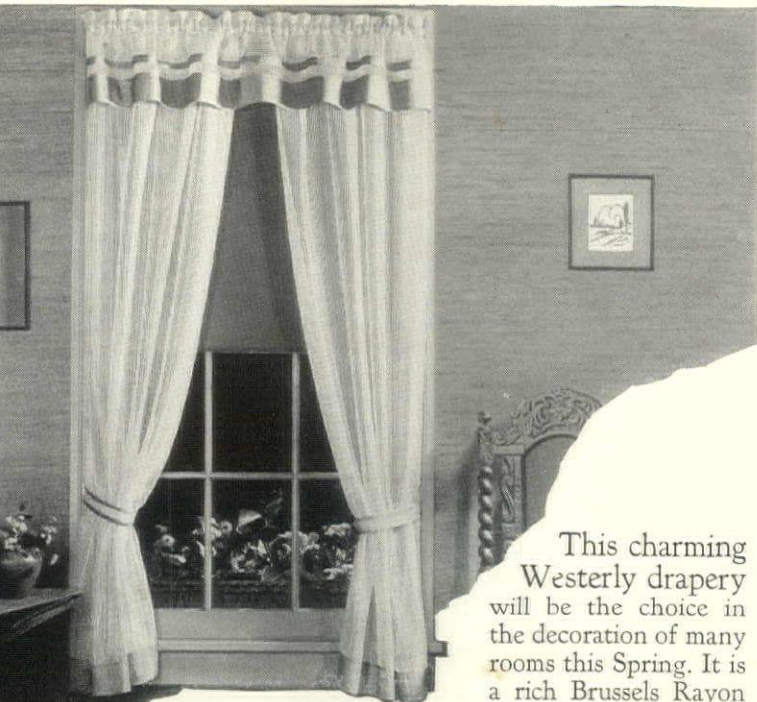
*Trillium grandiflorum*: Happy under the same conditions.

*Veronica rupestris alba*: Indispensable.

*Veronica saxatilis*, *alba*: Little trailer of great charm.

Violets of many kinds.





This charming Westerly drapery will be the choice in the decoration of many rooms this Spring. It is a rich Brussels Rayon

Net with a durable slip-proof mesh. Neither its freshness nor drape is affected by washing. The set, including curtains, valance and tie-backs, is trimmed with Celanese Taffeta in several exquisite soft shades. Yard goods may be had in ivory, ecru and bronze, both 36" and 50" width.

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## GENUINE ANTIQUE Louis XVI Console

An authentic Louis XVI Console, with draperies in stone after a design by Delafosse. The top is of the very rare Vert de Lez Marble, and there is a mirror back.



**ELSIE DE WOLFE**

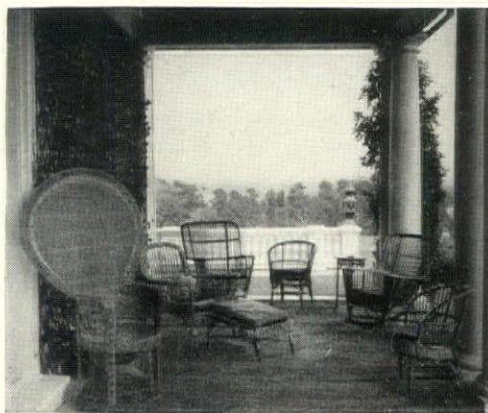
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COMBINING the charm of famous old masterpieces with modern conceptions of comfort and beauty, Van Raalte creations are a truly distinguished choice for the dining room. The Limbert shopmark—famous for a quarter century—is your guide to value, and worthy, enduring craftsmanship. Look for it at your dealers. Send now for our interesting Brochure, descriptive of Van Raalte quality and style pre-eminence.

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**LIMBERT Furniture**  
VAN RAALE CRAFTSMEN



Airy spaciousness, combining comfort and luxury is achieved by furnishing with Wand Willow.

## WAND WILLOW for OUT-OF-DOORS

The smart Furniture for House, Porch or Garden

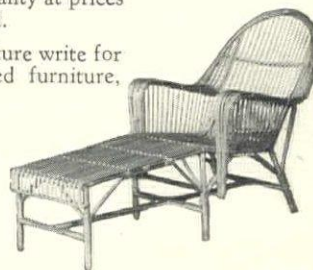
THE smart, graceful designs in Wand Willow give new tone and color to interior, porch or garden. The many models of easy chairs, chaise longues, tables and sofas can be supplemented with pieces made to order. Barto, interior decorator, also manufactures upholstered furniture, cushions, and bedding of the very highest quality at prices which are moderate indeed.

For Reed and Willow furniture write for Catalog N; for upholstered furniture, catalog H.



An eggshell armchair in Wand Willow. Smart and comfortable in the simplicity of its design.

(Right) Men delight in the luxurious comfort of this club chair with its deep cushion, restful back and handy magazine pockets.



An invitation to complete relaxation is this Chaise Longue of graceful design. Practical, light and easy to move about.

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Tontine is washable!*

**W**HY put up any longer with shades that get soiled or cracked in a season and then have to be thrown away or continue to disgrace your rooms?

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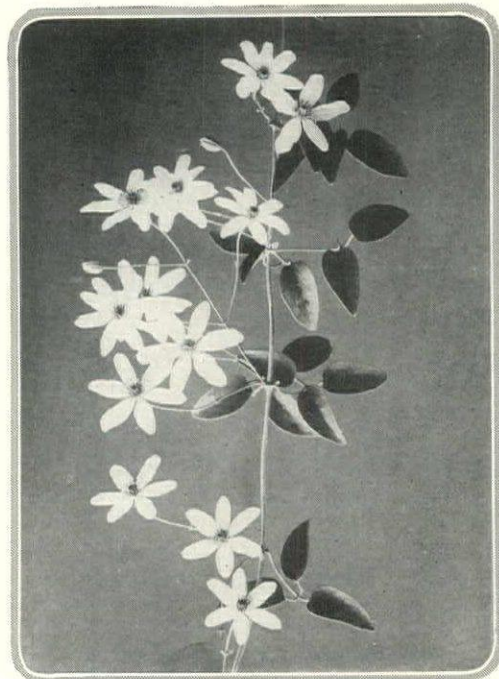
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*Clematis indivisa* is evergreen and the most beautiful vine that New Zealand has contributed. Unfortunately it is hardy only in the warmer regions of this country

## LEADERS OF THE CLEMATIS CLAN

(Continued from page 113)

*C. viticella*, which is a native of southern Europe and has been grown in gardens since the 16th Century. This has bluish to rosy-purple flowers, solitary on long stalks and each about 1½" in diameter. There is a nearly white-flowered form (*alba*) and an ugly double-flowered one also. But *C. viticella* and *C. Hendersonii*'s best claims to fame are as part parents of *C. Jackmanii*. The other parent is said to be the Oriental *C. lanuginosa*.

The *Jackmanii* race of Clematis, with flowers of varying shades of purple and each from 4" to 5" across, has been a prime favorite for more

than half a century. Where they are vigorous growers, delighting in sunshine, blossoming from July to October on the current season's shoots. The part-parent *lanuginosa* is native of China, to that land and also Japan we owe *C. patens* and *C. florida*, both with large flowers. Hybrids and semi-forms of these three species have flowers of white, pale lilac and to deep violet-purple in color, and from 4" to 8" in diameter, have been raised in gardens. Taken collectively the large-flowered Clematises are the most gorgeous group with platter-

(Continued on page 186)



A new and valuable summer-flowering Clematis is *C. montana Wilsonii*, a sturdy introduction from China which carries white blossoms in profusion





## Is Your Mind Dressed Like This?

Zona Gale, the famous novelist, says that a woman who would not dream of wearing a dress like this, will often read out-of-date books. The woman who long ago discarded starched petticoats still often reads books just as old-fashioned.

Unless you are reading the right new books, your mind and your conversation will seem to the well-read just as your dress would appear if you were dressed in this.

How are you to know the right new books? You can't read them all. For people who wish to be as modern in their minds as they are in their clothes and their dresses, there is a simple way out. Not only can you get the right new books, but you can get them at half price through the Literary Guild of America.

The Guild brings you twelve chosen new books a year, books that will add to your conversation and your library. One book comes each month, selected by a famous editorial board whose judgment you can trust.

Editor-in-Chief—Carl Van Doren; Associate Editors—Zona Gale and Elinor Wylie, great novelists; Hendrik Willem van Loon, historian; Joseph Wood Krutch, critic; Glenn Frank, President of Wisconsin University.

You get these books at only half the price you would pay for single books at the bookstore.

Use the coupon for free illustrated booklet containing interesting articles by famous authors telling you how to get the books at half price.

Keep your mind as modern as your clothes and your house.

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Dieting or backbreaking exercises no longer necessary! For an ingenious new device, the Battle Creek Health Builder, enables you to keep gloriously healthy—pleasingly slender—without any effort on your part! The Health Builder gives a combined massage-vibratory treatment, better than a skilled masseur. It vigorously massages the heaviest muscles, peps up sluggish circulation, aids digestion and reduces superfluous weight.

Endorsed by Famous Beauty Dorothy Knapp, star of Earl Carroll's "Vanities", and proclaimed the "most beautiful girl in the world"

uses the Health Builder daily. She says, "I unhesitatingly recommend the Health Builder to everyone that is interested in keeping radiantly healthy and in retaining a beautiful figure."

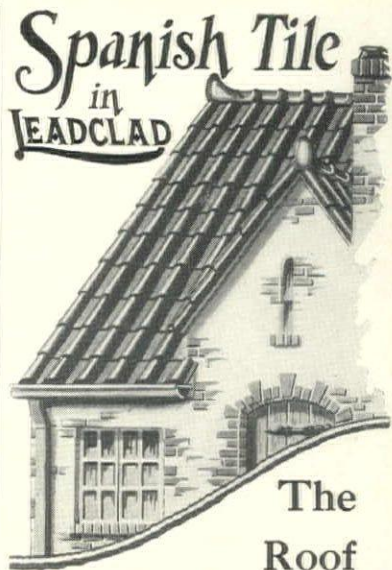
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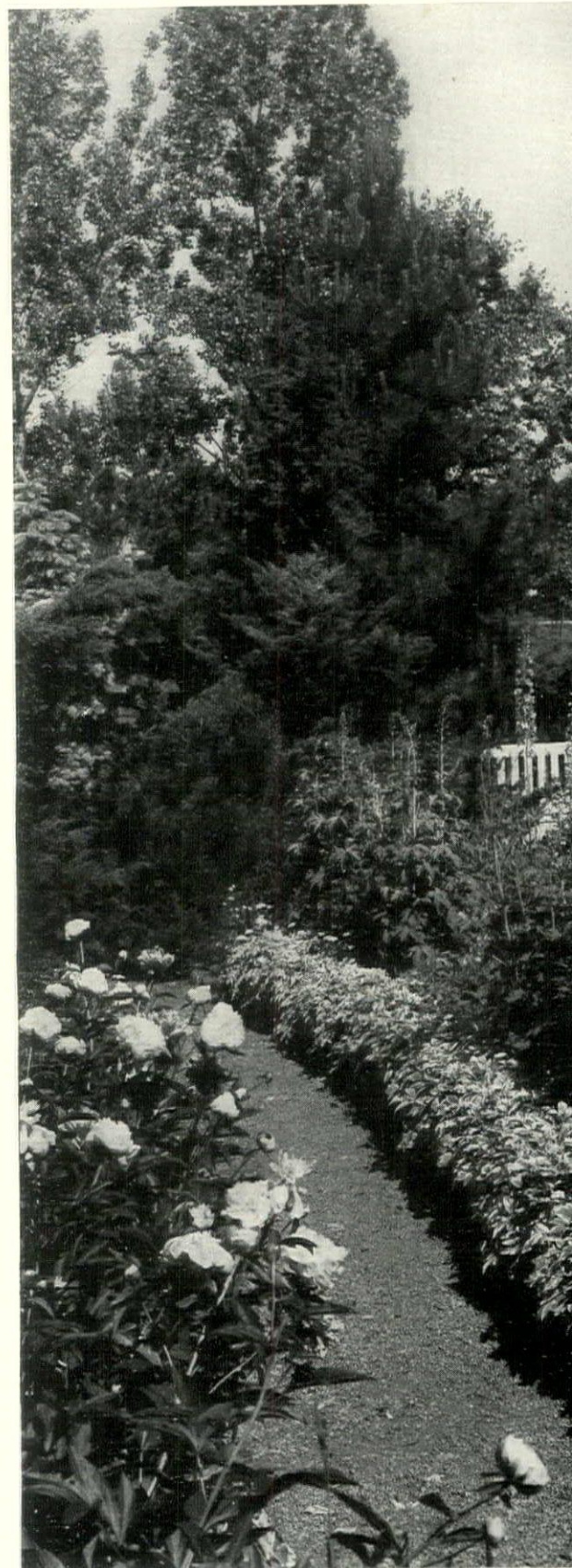
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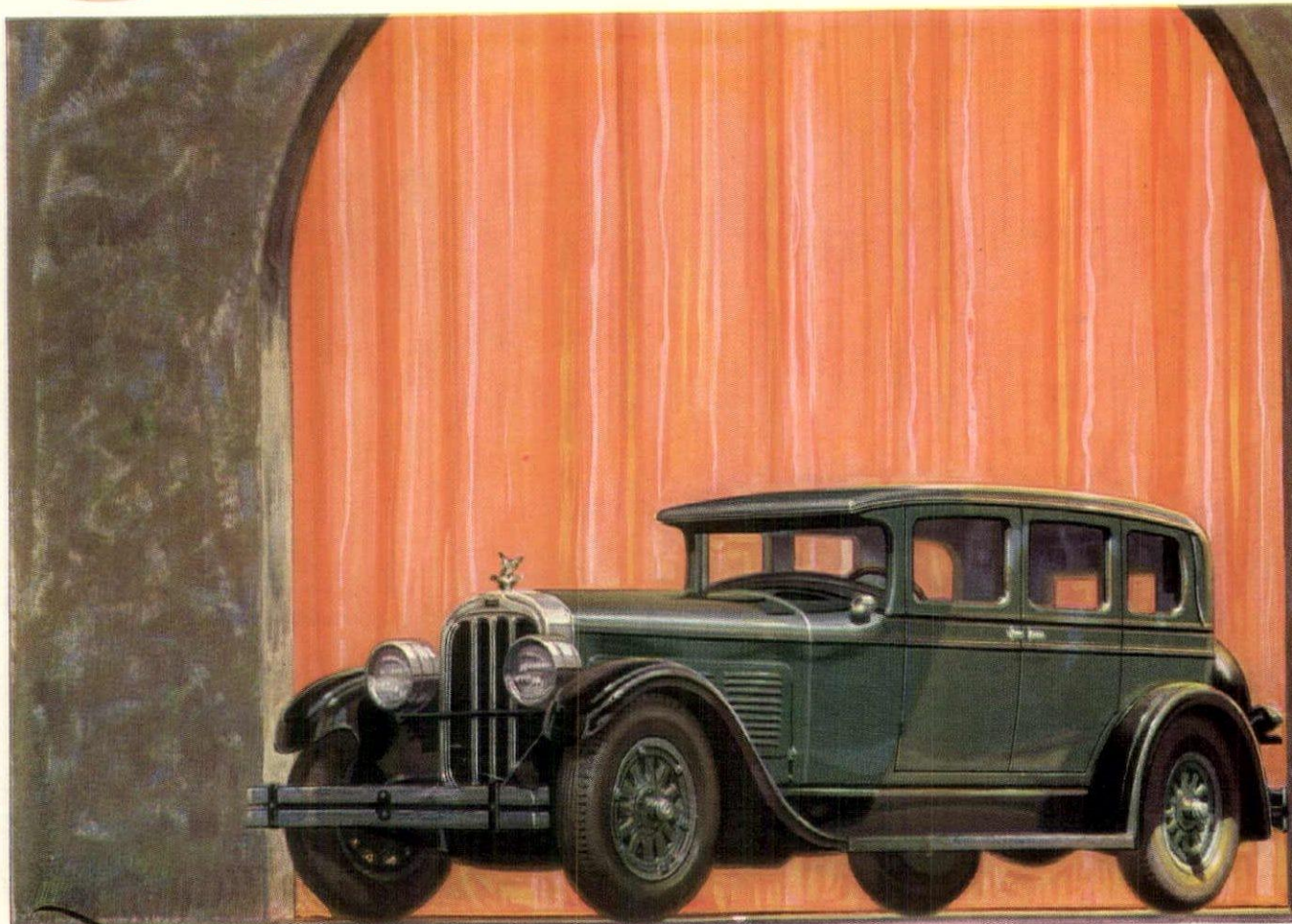
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served at a window for sixty-three years and watched the troops of three wars go by.

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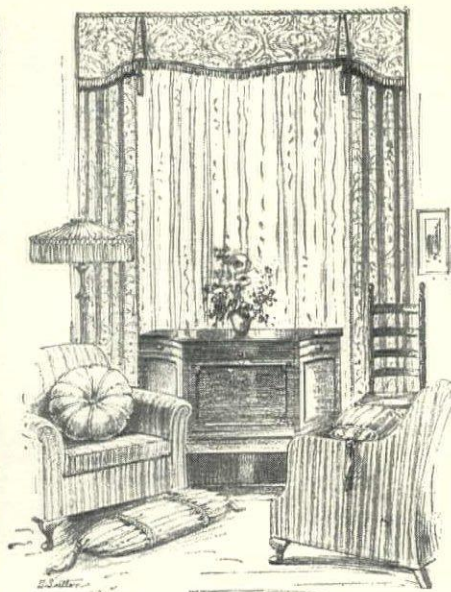
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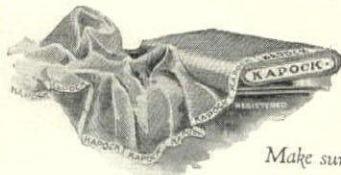
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## LEADERS OF THE CLEMATIS CLAN

(Continued from page 182)

blossoms produced in rich abundance from midsummer to late September. Among the named sorts listed by our nurserymen are *Henryi* with white flowers 8" broad, *Duchess of Edinburgh* with large double white blossoms, *Ramona* with light blue and Mme. Edouard André with dark crimson flowers. Altogether there are a score or more of these named varieties, but many are difficult to obtain in this country.

A vigorous climber producing luxuriant fascicles of white flowers in spring is *C. montana*, widespread in China and on the Himalayas. It is scarcely hardy north of Rhode Island, but south to Washington it ought to be widely grown. There is a summer-blooming sort (var. *Wilsonii*) and another (var. *rubens*) with lovely deep pink blossoms and dark foliage. These two varieties were discovered and introduced from China some twenty-five years ago and experts acclaim them to be among the most notable additions to gardens in recent times. The type and its varieties are sturdy growing vines with 3-foliolate leaves and blossoms in great plenty. The variety *rubens* is hardier than the typical *C. montana*, flowers regularly every season, and is readily increased by cuttings. Two closely related species are *C. chrysocoma* with white flushed pink and *C. Spooneri* with white blossoms. Both have soft silky leaves and are free-flowering. Already the French hybridists have been busy with these Clematises and the future will see a fine race of spring and early-summer blooming vines evolved from these orientals. Somewhat resembling these is *C. Fargesii*, a hardy species with many foliolate leaves and ternate, clustered masses of 2"-broad flowers produced freely about midsummer.

### REPRESENTATIVE KINDS

There is a prominent group of Clematis represented by species in many parts of the northern hemisphere which flower in August and September. In this part of the world it is featured by *C. virginiana* and in western North America by *C. ligusticifolia*. In Europe *C. flammula* and *C. vitalba* represent this group, whilst in the Orient there are *C. apiifolia*, *C. grata*, *C. Gouriana*, and several others. In general appearance all are much alike with white or cream-colored fragrant flowers and variously incised leaflets. The individual flowers are small but the wealth of blossom completely hides the foliage. Allowed to ramble freely, these vines drape and garland bush, tree and trellis in billows of white and are conspicuous from afar. After the flowers are over the feathery heads of fruit are singularly pleasing. The most hardy and satisfactory of these is *C. apiifolia*, and in the Arnold Arboretum, where on walls and gatepillars it is freely used, it never fails to excite the admiration of September visitors.

More beautiful than any of this particular group, however, is the favorite *C. paniculata* with pure white fragrant blossoms and dark green,

almost lustrous foliage. So well known is this charming vine that description is superfluous, but of thousands who love this plant few know that, like Thunberg's Barber, it is a gift of the Arnold Arboretum to American gardens. In 1877 seeds of *C. paniculata* were received from Russia by the Arnold Arboretum. They germinated freely and the plants were distributed. Nurserymen soon realized the value of this useful climber and it has been propagated and distributed by the million.

A closely related, but not woody species of Clematis is the European *C. recta* of which a superior form (*C. shurica*) is wide-spread in eastern Asia. Both may be regarded as herbaceous plants which, dying down each autumn, give rise in the spring to vigorous shoots that grow 4' to 5' tall and form tangled, balloon-like masses of white blossoms in July and August. They are easily accommodated in a flower border and are very hardy.

### YELLOW CLEMATIS

There are half a dozen different species of Clematis that have yellow flowers, all of them native of different parts of temperate Asia. In the flowers are nodding, more or less urn-like and slightly spreading at the apex. The oldest known is *C. orientalis*, which is found from the Caucasus to central Asia and has been known in gardens since 1731. Much more beautiful, however, is *C. tangutica*, native of northwestern China and adjacent Turkestan and introduced in gardens as recently as 1898. This is a very hardy plant, quite happy around Montreal, growing some 10' to 12' tall with grayish green foliage, raggedly cut and lobed, and rich yellow, tomentose, long pointed flowers borne singly on 6"-long stalks. The flowers arise from the leaf axil of the current season shoots in June and July and are followed by large feathery heads of fruit of singular beauty. Topping a wall, clothing a trellis, sprawling over boulders this plant is exquisite. An equally good plant is the variety *obtusiuscula*, distinguished by having short pointed flowers, which came to our gardens from western China in 1910. A related species with smaller flowers freely produced in August and September is *C. serratifolia*, a native of Korea.

Common in bleak arid parts of Siberia and northern China is *C. glauca* with glaucous green leaves and yellow or bronzy yellow flowers produced in axillary clusters. This is a variable plant of which several forms have received names. The best of all is *C. akebioides*, plentiful on the margins of subalpine thickets and on rocks and screes in western China. It produces August bronzy yellow urn-shaped flowers in quantity, and is a very worthy plant which I am pleased to have discovered and introduced in gardens in 1904. If planted at the base of boulders or low walls and allowed to ramble it will form a fine drape crowded with attractive blossoms the off season. All these yellow-flow-

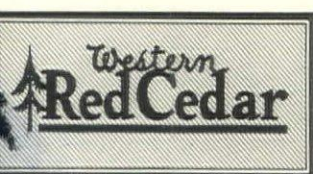
(Continued on page 188)





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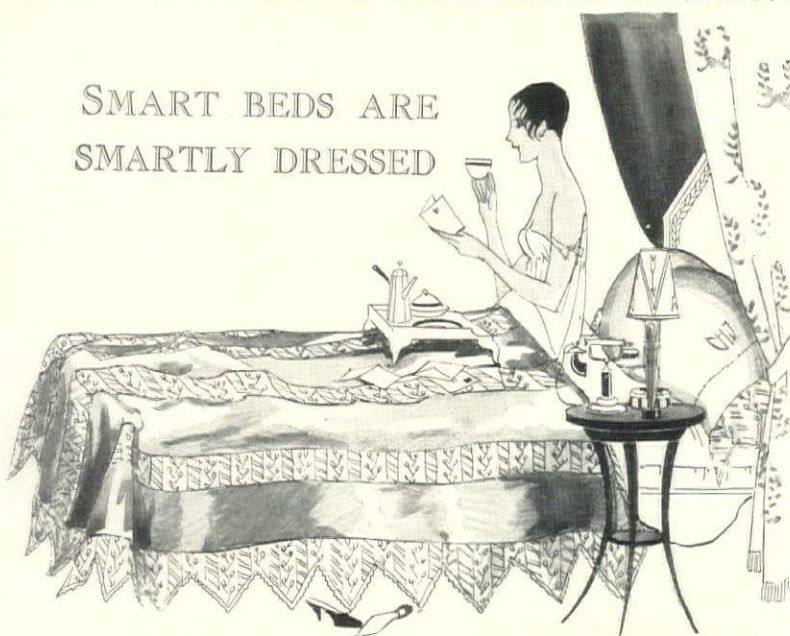
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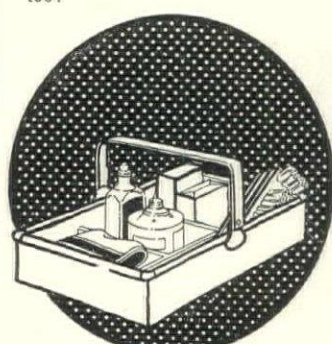
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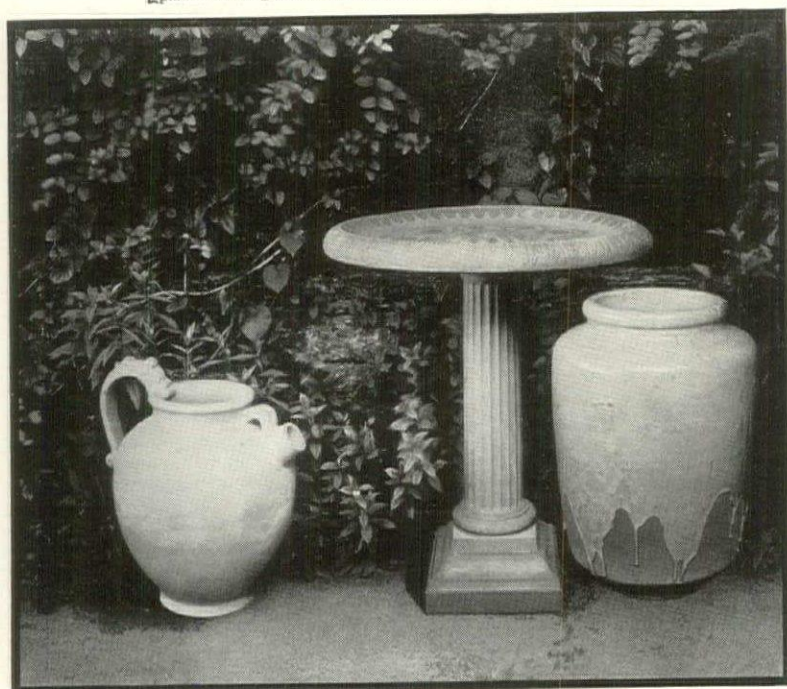
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[Below—Rookwood bird bath, oil jar and garden pitcher; made in plain buff or glazed drip. Bird bath plain or with colored bowl.]



ROOKWOOD

## LEADERS OF THE CLEMATIS CLAN

(Continued from page 186)

ered forms of Clematis grow where snow abounds in winter and relish its protection.

Native of Texas is the lovely *C. texensis*, a slender vine with urn-shaped, almost closed, thick fleshy flowers, carmine to scarlet in color. Better known in gardens as *C. coccinea*, there is no more brilliant bit of color among the entire Clematis tribe than the bright scarlet flowers of the form *major* of this Texan species. This plant rarely exceeds 6' in height and produces its blossoms singly from the leaf axils. It has been crossed with *C. Jackmanii* and the hybrid named *C. pseudococcinea*. Here belong the new creations, Countess of York, Countess of Onslow and Countess of Albany, much in vogue across the Atlantic. Similar in form of flower is *C. Viorna* (Leather Flower) and *C. Simsii*, both natives of eastern North America. These have purple flowers, and have been known to gardens for more than a century. The last-named lacks the feathery fruits so characteristic a feature of most Clematis.

Another very distinct set of Clematis is represented by *C. alpina* and a few cognate species which are characterized by more or less bell-shaped flowers, usually violet-blue to rich violet-purple in color. The typical *C. alpina* is native to Europe and northern Asia; a variety (*sibirica*) has cream-colored flowers. In north China and Siberia grows *C. macropetala*, remarkable for the large size of its rich violet-colored flowers. In Colorado, Utah and New Mexico *C. pseudoalpina* represents the group. All are slender vines, rarely 6' tall, which ought to be more extensively grown in gardens. The structure of the flower is rather different from that of Clematis proper and for this reason some would place them in another genus under the name of Atragene. All are happiest among rocks in association with low shrubs over which they delight to ramble, displaying their blossoms in late spring.

A partly shrubby non-climbing plant is *C. heracleifolia* with blue tubular flowers. This grows about a yard tall and has broad, rather coarse leaves. A much better garden plant is *C. Davidiana* with large indigo-

blue fragrant flowers, tubular in form with the upper half spreading. Another but less woody species is the Japanese *C. stans* with lavender-colored smaller flowers. Bearing axillary and terminal flower clusters, these form an interesting and very hardy lit group, which can be accommodated to the flower border but are most effective under a wall or among rocks.

Since more than 230 different species of Clematis are known it is obvious that only a cursory survey of the genus is possible. So far attention has been directed to the sorts which lose their leaves at the approach of winter. In conclusion a few words may be devoted to a couple of species representative of a considerable group that retains its leaves through the winter.

In central China as spring bursts into first vine with conspicuous blossoms to enliven thickets and margins of woods is *C. Armandi*. This is a strong grower with stems often 30' long clad with dark, glossy green, leathery 3-foliolate leaves from the axils which arise clusters of white or pink or white changing to pink, slightly fragrant blossoms, each from 2" to 2½" across. The individual clusters are 3-flowered but many arise from the same leaf-axil and often a score or more blossoms are bunched together. I have seen ropes of stems bearing hundreds of axillary clusters numbering in all thousands of flowers and have marvelled at the beauty presented. It was my good fortune to introduce his plant into America in 1900. Unfortunately it died in Massachusetts, but from Philadelphia south it ought to flourish around San Francisco it would thrive. This and *C. montana rubens* I count among the finest climbing plants it has been my privilege to add to gardens.

The most beautiful vine that Zealand has contributed to our is the evergreen *C. indic*. Its shining, leathery, dark green, late leaves and axillary masses of milk-white fragrant flowers. A strong grower, its stem will attain a length of 40' to 50' and in season produce myriad blossoms. It is a greenhouse plant for all but California and other warm sections.

## ENGLISH COUNTRY COTTAGE

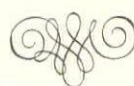
(Continued from page 148)

tendency to go too far to gain picturesque results. Homes may be seen where the apparent half-timber work describes all manners of shapes and contortions, things it would have been impossible for actual half-timber work to do. We see roofs with undulating shingle lines which resemble the track of a roller-coaster at an amusement park. Gables are sometimes introduced where no room could possibly exist.

More windows may well be used

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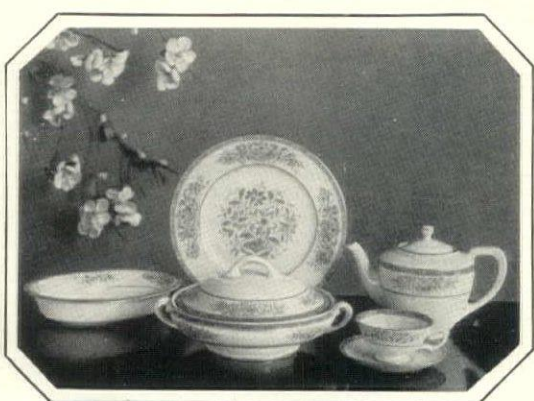
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Please send me the KitchenAid Book and letters from users  
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DREEME: It makes the kind of stirrup cup I like—lifts one into the saddle of life.

VISIONE: Martini & Rossi Vermouth—yes indeed. It mixes well with me. Pulchritude in a swig.

OR as a gentleman in tweeds remarked, "It actually makes breathing enjoyable." One doesn't require the clairvoyant taste to revel in beverages mixed of Martini & Rossi non alcoholic Vermouth and other friendly ingredients.

And there are the dry Italian and the Extra Dry—two kinds, two tastes, two adventures—to play with. They enable all sorts of shades of snap and flavor, and produce profound cubistic effects on the mind and imagination.

"Confessions" good for thirsty souls  
By a Good Mixer

You can write your own book review of "The Confessions of a Good Mixer" by Tad Crane. He does more than tell how to prepare grape fruit with stomachic Martini & Rossi Vermouth; tells more than the secrets of its use as a flavor by which good cooks regale fine old families.

Send for your copy and avoid imitations by demanding the Non Alcoholic, either Italian or Extra Dry—preferably both.  
Address W. A. TAYLOR & Co., 94 Pine Street, New York City.



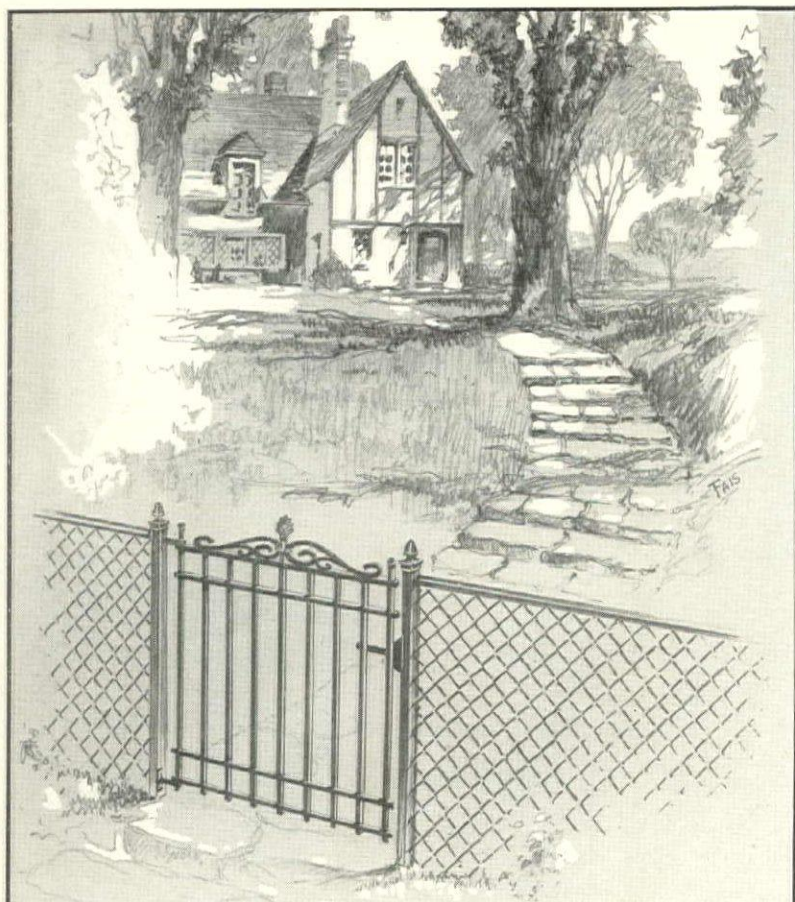
### MARTINI & ROSSI

(non alcoholic)

### VERMOUTH

Sold by the Better Grocery and Delicatessen Stores everywhere





## A Fence of New Distinction!

—for country and suburban places

IT is an Anchor Fence that will add to the appearance of your property—as well as keep out motoring picnickers and other trespassers who trample your lawn and shrubbery and pilfer your flowers and fruit.

With its new graceful square terminal posts—its fine lines and distinctive appearance—this Anchor Fence is sure to meet your requirements, no matter how exacting they may be.

The fact that this fence will last indefinitely is well worth remembering too. It is built with the strongest posts and is effectively protected against rust by heavy galvanizing.

Anchor Fences of other types—high boundary line fences, tennis fences, poultry enclosures, kennel runs, fences for every purpose—have these same advantageous features. May our nearest office or sales agent send you a catalog containing complete information? Just phone or write.

### ANCHOR POST FENCE COMPANY

Formerly Anchor Post Iron Works

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# ANCHOR

## Fences

## RED LACQUER FURNITURE

GLADYS HUNTINGTON BEVANS

IN the beauty-wise 18th Century red lacquer pieces direct from the Orient—or simulated by English craftsmen—enriched the boudoirs and rooms of state in the great houses of England. In the early days of this country, brought back to their Salem parlors by sea captains and wealthy ship owners, Chinese lacquer took its place with the stately mahogany and walnut pieces brought over by the Colonists. And today, owing to a renewed interest in color and an appreciation of China's art, we find a steadily growing demand for this type of furniture, its popularity due to its adaptability to varied types of decoration.

Good pieces of genuine Chinese red lacquer furniture are not only hard to obtain but quite expensive. The cost of reproductions is not low either, and the supply is limited. So if you want a table in Chinese red lacquer, a pair of chairs, a desk, or a chest of drawers—one piece large or small, or a whole group—you can have it by painting it yourself.

### PROPER COLOR MIXTURE

The two things to achieve in painting furniture to obtain the effect of red Chinese lacquer, are color and finish. Two sorts of paints are used—enamels, or coach colors. Two or three coats of varnish finish the surface.

If you are using enamels, buy vermilion enamel of the best quality, a very small can of white enamel and a tube of artists' oil colors in chrome yellow light, or No. 1, as it is sometimes designated. Stir the vermilion enamel thoroughly and pour it into a large pan or pail. Now squeeze some yellow into a small pan and thin it with turpentine to a creamy consistency. There can be no set rule for the amount of yellow to use as some makes of vermilion are deeper and stronger than others.

In mixing colors it is always necessary to add only a little color at a time, mixing it through the foundation color thoroughly. Then test it on a piece of wood or heavy cardboard until the desired shade is achieved. When the color matches your shade of Chinese lacquer, let it dry for four or five hours at least before going on to the actual painting, as colors change in drying, usually becoming a little lighter. If the color seems too heavy in tone add a very little of the white enamel, and stir it in well.

The method of mixing Chinese red using coach colors is practically the same. Coach colors are very fine pigments ground in Japan—not in oil. Do not make any mistake in buying them—the cans look exactly the same as colors ground in oil, but the labels read "coach colors ground in Japan."

Unless you are doing something very small, like a box, buy a pound can of American Vermilion, a quarter-pound tube of zinc white and a quarter-pound tube of chrome yellow light—all in coach colors. If you cannot get the yellow in coach, get it in a tube of artists' oil colors.

The coach colors are in paste form. Dig this paste out of the can and thin

with turpentine to a painting consistency. The other two colors in the mixture will have to be thinned also. Then proceed with the mixing as you would with the enamels.

Coach colors give a flat or no-gloss finish, so they have to be covered with varnish. In testing colors let the paint dry for an hour, before putting on the coat of varnish, then you will be sure as to how the finished color will later appear.

In mixing any color it is always well to hold back a little of the foundation color in a separate can. If you make a mistake by adding too much of the modifying colors, you will have something to fall back on for the original shade. Always stir the paint well stirred from the bottom as you work.

As to materials: have plenty of turpentine, a supply of soft cloths, several cans or pans large and small, gloves and a supply of good brushes. For the enamel either fitch or badger brushes will do, for the coach colors camel's hair or badger, and for the varnish, a bristle brush. If you are doing large work and small work is well to have two brushes for each paint—a one inch and a two-inch or half or three-inch brush.

Before beginning work dip the brushes in turpentine, press this out, then dip them in the paint and brush back and forth on a board to work out some of the loose hairs that even a good brush has.

### PREPARING FURNITURE

All furniture that is to be painted must be washed clean and free of grease. If it is new furniture in raw wood, it should first be sanded, then shellacked, and when the shellac is dry, sanded with 0 and 1 sandpaper. Denatured alcohol is necessary for cleaning shellac brushes. If the furniture is old and varnished the finish should be removed by scraping or with a varnish-remover. The latter is less tedious and all directions given on the can. When this is accomplished the surface should be thoroughly sandpapered with No. 1/2 then No. 0 sandpaper.

When, however, furniture is thickly coated with heavy paint or varnish that it would be too laborious to remove it, another treatment may be used. First wash it with ammonia water or a strong soap powder and water. Rinse it and dry it. Then sandpaper it carefully all over—do not get down to the wood, but to make it uniform and not a glossy surface upon which the paint can grip.

To produce a lacquered effect and depth of color I have found it necessary to use more coats of paint than I would use in ordinary painting. There is no iron-clad rule about the number of coats, as the method of application varies as well as the method of application. For surfacing one uniform coat of flat and at least three coats of enamel are sufficient. For the coach colors, use at least three coats of enamel and two of varnish. The results of the various coats and the effect of rubbing down between coats will

(Continued on page 194)



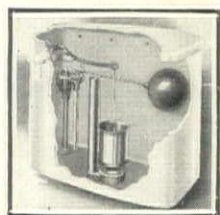


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**T**HE Water keeps running! The tank doesn't refill properly! Noisy! Embarrassing! It's a nuisance! Stop it now. Stop it forever. Replace those worn-out, leaking fittings with Curtin Noiseless Tank Fittings and your troubles are over.

## CURTIN TANK NOISELESS FITTINGS

Curtin fittings are silent and leak-proof. They will eliminate the leaks and trickles that annoy and distract. They refill the tank quietly. Installation of these fittings insures an end to tank troubles.



**CURTIN** bathroom tank fittings keep your tank clean and free from scum and sediment. At each flushing they completely empty the tank and refill it with fresh water. There are no stagnant germ-collecting waters left. Your tank is kept sanitary.

Your plumber can obtain these products from any wholesale plumbing supply house. Have him replace your noisy, leaking fittings with Curtin fittings.

**F. CURTIN VALVE CO.**  
Medford, Mass.

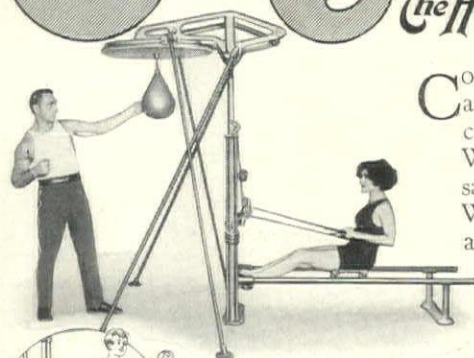
Fill in the coupon for complete information

**F. CURTIN VALVE CO.**  
Medford, Mass.

Gentlemen: I am interested in having the Curtin bathroom tank fittings installed in my present home ☐ in my new home ☐

# GYM JUNIOR

## The Home Gymnasium



**C**OMBINES in one strong durable apparatus, the Rowing Machine, Punching Bag, Chest Weights, Parallel Bars, Massage Roller, Wrist Machine, Wall Ladder, Chinning Bar and other standard health equipment.

As it needs only about 7½ x 9 feet space, it can be located in basement,

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### For the Family

More than 400 exercises, bringing every muscle of the body into play are possible with it. These exercises are for men, women and children, making it an effective influence on the family health. Serves as a happy outlet for children's energies during indoor days.

Also recommended for Yachts, Golf and Riding Clubs, Churches, Schools, Welfare Rooms—anywhere gymnastic apparatus is needed and space economy is paramount. Three people can use it simultaneously.

May we send you "Playing For Health" an interesting booklet, profusely illustrated with photographs of "Gym Junior" in use.

**GYM JUNIOR COMPANY**  
542 Gregory Ave., Weehawken, N. J.

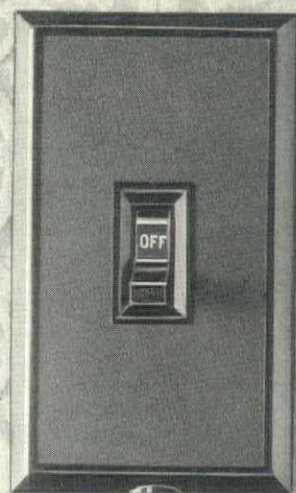
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A "Stasco" Seat—snowy white, glistening in its cleanliness—as good looking as it is sanitary—is that inexpensive touch which makes a new bathroom of an old one, that transforms a bathroom you are a trifle ashamed of into one you are proud to show.

Ask your plumber about "Stasco" white seats—finished in easily cleaned white Pyralin, absolutely guaranteed against cracking, peeling or discoloring for five years. You will be surprised how little they cost.

Literature upon request  
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## BAKELITE safety plates for switches and outlets

**W**ITH a Bakelite plate on a switch or outlet, completely covering the electrified parts, there is not the slightest chance of receiving a disagreeable shock when switching on a light or plugging in a lamp or electrical device. Bakelite is a non-conductor of electricity.

Bakelite plates are also handsomer than others. You may have them in a rich brown, a jet black or in a number of attractive colors to harmonize with any decorative scheme. Your architect, or any good electrical shop, can show you samples.

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Modern  
Home—  
ELECTRIC  
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**T**HAT up-to-date home of yours deserves every modern convenience—has it electric timekeeping?

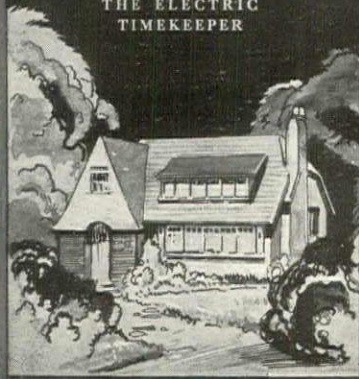
The Telechron gives you electric time, accurate beyond comparison, through your regular light wires, without the bother of winding, regulating, oiling or cleaning.

Your electrical dealer or jeweler has a complete variety of Telechrons from which you can make a selection.

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**W**EDDINGS don't come every day; but when they do—*oh, those questions!* . . . What does the groom wear, if the bride chooses white satin? What does the bride wear, if the groom clings obstinately to his business suit? What does the bride's mother wear?

Does one show the trousseau? What is the best menu for a wedding breakfast in the New York manner? Does one decorate the church—and, if so, how? How fast should the ushers proceed up the aisle?

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The foundation of good breeding; formal and informal entertaining; distinction in dress, speech and correspondence; alterations in present-day social usage; and many other questions are set forth in Vogue's new Book of Etiquette. By the editors of Vogue, the acknowledged court of authority in America on all debatable niceties of good form.

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## JAPANESE WALLCOVERINGS

**W**OVEN by the peasants from honeysuckle vine, softly colored or stencilled as only the Oriental can color or stencil

## GRASSCLOTH

is unsurpassed in its beauty and interest.

*Ask your Decorator  
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We are waiting for your name and address to send you this booklet which has to do with the best water service for your purpose. No obligation.

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WHEN AND WHERE YOU NEED IT

Complete in every detail, automatic, self-lubricating and everlastingly dependable, the Hoosier Water Service insures an ample water supply when and where you want it. Inner and outer protection by the famous GALVAZINK Coating and pump construction that positively prevents the entrance of oil, guarantees clean, fresh water throughout the long life of the HOOSIER. The famous line includes an installation for every home need, regardless of the source of supply or the power used.

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# ROMELINK

*Gliding Davenports  
Couch Hammocks*



*For those who prefer the hammock type there is the Romelink Swinging Couch Hammock with gay colored awnings and separate stand.*



## The Lure of the Romelink

SUNLIGHT filtering through the trees—far away is the hum of traffic and the call of a distant world. When the warmth of a sleepy afternoon invites repose, the gentle gliding motion of the Romelink Gliding Davenport affords relaxation and luxurious ease.

The Romelink Gliding Davenport is a highly decorative piece of furniture for sun-parlor or porch. Deeply upholstered in brilliant cretonnes, its smart and sunny colors are as gay as the season. Its patented construction allows a gentle gliding motion giving the acme of comfort.

*Romelink Gliding Davenports are for sale at all leading department and furniture stores. Look for the name "Romelink."*

**The ROME Company, INC.**

New York Chicago Baltimore Boston Rome, N. Y.



# Deruta MAIOLICA

expressive of the highest types of craftsmanship and technique found in Italian faience wares, is eminently in keeping with the cultured ideals of the American home. Fulfilling all that can be expected of a table ware, it has the added strength of purpose so lacking in modern chinias.



THE COMBINED PRIMAVERA, VERDINO, UMBRIA, MARINA AND BANDED PATTERNS COMPOSING ENTIRE DINNER SETS OR VARIED COURSE ENSEMBLES



THE RICCETTI PATTERN

Signifying "richness" of design and color, the beauty of which is quite apparent in the freedom of line and mass—a notable achievement of the Deruta potter.

THE PATTERNS shown are exclusive importations with the exception of the "Marina" and banded designs, and all are available through the discriminating dealer in your community.

SELECTED SETS can be arranged for six or more persons with an array of optional serving dishes. The smartest use of Deruta Maiolica is the introduction of salad or coffee sets in combining patterns or colors.

THE PRICE of one hundred and seventy-six piece dinner set for twelve ranges from \$340 to \$404, depending on the pattern. A fifteen piece tea or coffee set can be had from \$28 to \$36.

WRITE TO 348 CONGRESS STREET, BOSTON, FOR THE NEW DERUTA BOOK



**Carbone**  
INC.  
IMPORTER OF  
ITALIAN ARTS & ANTIQUES

DISTRIBUTED  
BY FINE SHOPS  
EVERYWHERE





Enchantment, luxury, comfort: imprisoned in No. 4711 Bath Salts; magically released as you spray a redolent half-gallonful into your waiting tub! The water is gratefully soft; your skin retains its youthful glow and smoothness; and fatigue yields to a new vitality. No. 4711 may be had in ten fashionable odors.

## 4711 Bath Salts

Made in U. S. A. by  
Mulhens & Kropff, Inc.  
25 W. 45th Street  
New York



## Shining white and very clean!

CLEANING the closet bowl... it used to be a disagreeable task... rubbing, scouring and dipping water. But now... Sani-Flush! Those stains, marks and unsightly incrustations quickly vanish. The bowl shines! You simply sprinkle Sani-Flush into the bowl, follow directions on the can, and then flush. What an easy and quick way to do a very necessary part of the housework!

And it's a fine thing to know, absolutely, that every part of the toilet is clean. Sani-Flush gets down into the hidden trap, purifies it, and banishes all foul odors. Harmless to plumbing connections. A can of Sani-Flush in the bathroom? Why, of course!

Buy Sani-Flush in new punch-top can at your grocery, drug or hardware store; or send 25c for full-sized can. 10c in Far West. 35c in Canada.

## Sani-Flush

Cleans Closet Bowls Without Scouring  
THE HYGIENIC PRODUCTS CO.  
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### Duncan Phyfe Drop Leaf Table

An exquisitely proportioned reproduction of a prized original. Hand-made of solid mahogany—with a 54" long x 20" wide top, and spacious drop. Very attractive as a library, tea, or occasional table.

Specially Priced **\$70**



### Winthrop Low Boy Buffet

For library, living-room or dining-room use, this charming Low Boy is a welcome addition to any room. It measures 54" x 21" and stands 37" high. The front is beautifully ornamented with the early Colonial shell carving and acorn pendants. Custom made of solid mahogany. Also comes in complete dining sets of Buffet, Welsh Cabinet, and Drop Leaf Tables both round and square. Price **\$8750**

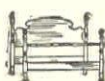


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You can remit in full—or we will ship C. O. D. on receipt of \$20 deposit. Every Winthrop reproduction guaranteed exactly as represented, and delivered in perfect condition. Money refunded otherwise.

Winthrop Furniture Co.  
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Send 10¢ (coin or stamps) for illustrated portfolio G-47, showing many of early American reproductions in Mahogany and Maple—also Banjo Clocks.



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## For particular people.

Beds of charming patterns to harmonize with every decorative plan—Mattresses of Pure Horse Hair, built to suit your individual requirements—Box Springs of sturdy construction that last a lifetime.

Hall Beds and Bedding are of a quality that is recognized as the Standard of Excellence. Before purchasing so important a piece of furniture as a bed consult your Interior Decorator, or call at our Show Rooms.

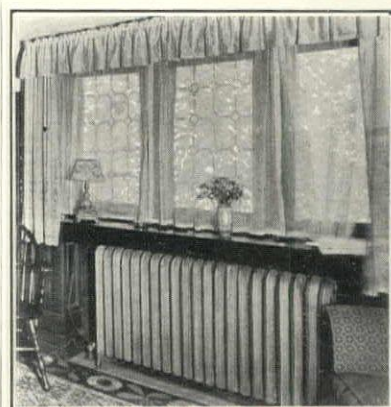
An interesting illustrated Brochure,  
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*Johnnie Walker*  
**CIGARETTES**  
for **20¢**  
*Extremely Mild*



## Enamel your radiators in any color

UP until the present time it has been necessary to paint radiators with metallic paint such as aluminum, gold, etc. In most cases such treatment does not harmonize with the room.

But now with this new development in paint making you can paint radiators any color you wish. Think of a room in lavender and gray with the radiator finished in gray instead of the usual unsightly aluminum. This is the most modern touch in interior decorating.

And this new enamel — Phoenix Marbleite Radiator Enamel — actually increases the efficiency of the radiator—you get more heat. Endorsed by the largest manufacturer of heating equipment.

Send \$1.25 for sample outfit including brush to completely finish more than one radiator in ivory or gray. Colors supplied on regular orders. Send for color chart.

**COUPON**  
Phoenix Paint & Varnish Co.  
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Enclosed is \$1.25 for complete material to cover one radiator in ☐ ivory ☐ gray Phoenix Marbleite Radiator Enamel.

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## Cyclone Wrought Iron Fence for Country Homes and Estates

Throughout the civilized world, iron fencing is recognized as a symbol of the home owner's substantial character and discriminating taste. America's standard is Cyclone Wrought Iron Fence — dignified, stately, ruggedly strong for lifetime property protection; yet distinctively beautiful. Available in handsome standard patterns which you may select from the Cyclone catalog; or built from drawings furnished by your architect.

Ask for the Cyclone catalog of fencing for town and country homes, estates, and country clubs.

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Main Offices: WAUKEGAN, ILL.

Works and Offices: North Chicago, Ill., Cleveland, Ohio  
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Pacific Coast Distributors: Standard Fence Co., Oakland, Calif.  
Northwest Fence & Wire Works, Portland, Ore.

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# Cyclone Fence

REG. U.S. PAT. OFF.



Safeguard Chain Link Fence for Estates

## CYCLONE PROPERTY PROTECTION PAYS

©C. F. Co., 1927

## RED LACQUER FURNITURE

(Continued from page 190)

termine whether another coat is necessary.

In enamelling, one or two body coats of flat paint are necessary. These should be in the same color as the enamel or as near to it as possible—and lighter rather than darker. Get your painter to mix this for you if possible. If you are so situated that you cannot get any sort of flat paint nearly the same shade as lacquer red, flat white, or vermilion coach may be used. The undercoats must be sandpapered smooth with No. 00 sandpaper.

All work done between coats must done after each coat is absolutely dry.

The order of the work for enamels is:

1. Body coat of flat color  
Smooth with No. 0 sandpaper.
2. Second body coat  
Sandpaper.
3. First coat of enamel  
Rub down with powdered pumice stone and water.
4. Second coat of enamel  
Rub down with pumice and water.
5. Third coat of enamel  
Rub down with powdered pumice stone and crude oil. Wash with warm water and mild soap and rub dry with soft cloths.

The order of the work for coach colors is:

1. First coat of coach  
Sandpaper with No. 00 sandpaper.
2. Second coat of coach  
Rub down with pumice and water.
3. Third coat of coach  
Rub down with pumice and water.
4. First coat of varnish with best waterproof rubbing varnish.  
Rub down with pumice and water.
5. Second coat of varnish  
Rub down with powdered pumice stone and crude oil.

These are bare directions, in which the fact stands out that smoothness of finish in each coat is important.

In applying paint, never overload the brush with paint, as you are apt then to have runs or sags, and uneven drying. The general rule is to use as little paint as possible and still cover nicely the under surface. With enamel and varnish the brush must carry enough to allow a smooth flow. You cannot go back later and brush out mistakes in enamel or varnish, or catch up sags or runs. At best, they can only be sandpapered away when the paint has dried.

When sandpapering is to be done, allow twenty-four hours for the paint to dry. But when rubbing down is to be done, forty-eight hours should

elapse between coats, and seventy-two hours before the final rubbing down with pumice and oil.

Between coats, brushes must be careful. They may be washed clean in turpentine, or hung suspended in water to keep them soft. If the paint becomes lumpy or has specks or particles of any sort in it, it may be necessary to strain it through cheese cloth into a clean can.

Before explaining how to do the all-important rubbing down, a word about sandpapering. Often when paint is dry, imperfections are noticeable—the paint may have been put on unevenly or there may be sags or runs, or speck or little lumps. These bad places can be smoothed out by doing more sandpapering in these spots than where it is fairly even. On edges, beading corners, etc., use a very light pressure with the sandpaper, or omit it entirely as there is danger of sandpapering through to the wood.

Rubbing-down is done with powdered pumice stone and water or crude oil. Use pumice and water for the first two rubbings, and pumice and oil for the final rubbing. In this way there is no danger of any oil remaining to interfere with the adhesiveness of the succeeding coat of paint. Have three pans or bowls—one containing the powdered pumice, one the water, and one the crude oil. Have plenty of soft cloths. Bunch one of these up into a good big handful, dip it into the water, then into the powdered pumice stone letting the dampness pick up much pumice stone as it will. Then confining yourself to one section, rub with a firm even pressure back and forth with the grain of the wood. Experiment with about ten strokes until you know how much rubbing is needed. Now move to the next small section. Repeat this until you have rubbed the whole surface perfectly smooth. Then every particle of pumice must be wiped or washed off and the furniture thoroughly dried.

Try to work always on the horizontal, even if you have to turn your furniture about to do it. Exercise the greatest care in rubbing corners, edges and even rounded surfaces. It is not too easy to rub straight through the paint to the wood, but a slight pressure and vigilance will prevent this.

When you reach the final coat, the rubbing with crude oil and pumice is done in exactly the same way. When it is finished, and all the oil and pumice removed, rub up the whole piece very thoroughly with soft dry cloths. If the finished piece at any time needs cleaning, wash it with warm water and castile or some other mild soap and rub dry with soft cloths.

### A CORRECTION

The Weatherbest Stained Shingle Company, Inc., of North Tonawanda, N. Y., wish to call attention to an error in their advertisement published in the February issue of House & Garden.

Based on erroneous information it was stated in this advertisement that the residence of C. M. Bolanz, Dallas, Texas, was sided with Weatherbest Stained Shingles. The architects of this residence, M. F. Fooshee and J. B. Cheek, have informed that Creo-Dipt stained shingles and not Weatherbest Stained Shingles were used in the side-walls of this house.



# Be Your Own Weather Prophet



Own one of these reliable Barometers and know each day any change in the weather from 8 to 24 hours in advance. Scientifically constructed, attractive in appearance. Mounted in a wooden case, finished in Mahogany; enamel dial protected by a heavy bevel glass front. Size 5 1/2" in diameter.

## AN IDEAL GIFT

This Barometer makes a highly prized and lasting remembrance. Very useful and interesting.

Fully guaranteed; postpaid to any address on receipt of date finish desired.

**\$5.00**

Send in your order today.

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Dept. H, 419 East Water St.  
Milwaukee, Wis.

We repair all makes of Barometers

SLIDES EASILY  
CREATES ORDER  
DOUBLES CAPACITY



## better clothes closets

If you would modernize your home, and at the same time provide proper care of your wearing apparel, you should install the K-V Clothes Closet fixture. They are easy to put up and cost but little. They double the capacity of small closets and pay for themselves in a short time in pressing bills alone. Made in sizes from 12 to 60 inches in length. Write your hardware dealers—or send direct.

**Kape & Vogt Manufacturing Co.**  
Grand Rapids, Mich.

## FREE BOOKLET

"The Clothes Closet and the Housewife" completely describes the K-V fixture, shows installations, and stresses the importance and economy of spacing clothes closets in new homes. Yours for the asking.

**K-V Clothes Closet FIXTURES**



## A Venetian mirror, a Spanish lantern ... a Buddha from China

GATHERED in our galleries are things to delight the connoisseur. Here is the replica of a tapestry that might have hung between ancestral paintings in some baronial hall. And here a wrought iron gate that looks as if it had swung through the ages in a Spanish patio. Hundreds of such charming replicas and facsimiles prove Lightolier a constant source of inspiration to the decorator. And decorators' clients, too, will find here many interesting and unusual pieces.

WHOLESALE ONLY

**Lightolier**

IMPORTATION DIVISION  
569 BROADWAY, NEW YORK



## Should Invalids Be Imprisoned?

Cruel stairways bar aged or infirm persons and invalids from participation in the family life.

That is imprisonment.



The Sedgwick Invalid Elevator enables invalids to move from floor to floor.

That is freedom.

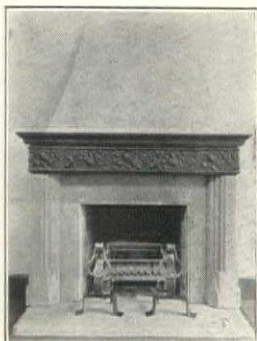
Installed at moderate cost, operated by hand power without expense, absolutely safe because of automatic brake, the Sedgwick Invalid Elevator has been a blessing to hundreds.

Write for "Robbing the Stairs of Their Terror"

**SEDGWICK MACHINE WORKS**

146 West 15th Street, New York

Manufacturers of Fuel Lifts, Trunk Lifts, Dumb Waiters, Ash Hoists, etc.



ESTABLISHED 1906

## SMOKY FIREPLACES

and Defective Chimneys  
Scientifically Corrected

Out-of-Town Work Given  
Special Attention

**JANES-REYNOLDS CO., Inc.**

218 East 52nd Street, New York City

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CLIP FOR FUTURE REFERENCE

## Why a Clothes Yard?

It is not necessary these modern times to reserve all through the week a portion of the yard for drying clothes. Hill Champion Clothes Dryer folds up like an umbrella, and is removed except on drying days.

Gives you 150 feet of line, all within reach from one position. Sun and breeze reach all the clothes; dry them quickly.

Made of carefully selected materials; will last a life time.

We shall be glad to send to you our Folder G giving complete information.

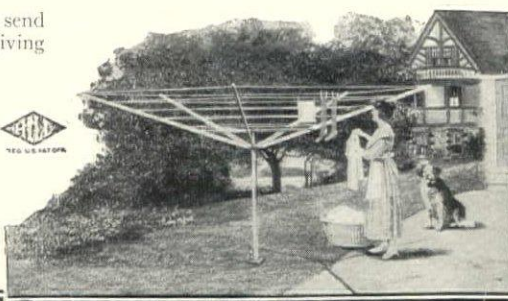


**HILL CLOTHES**

**DRYER CO.**

52 Central Street

Worcester, Mass.



## Clothes Dried Perfectly

NO more postponed washdays because of inclement weather. No more lugging a heavy clothes-basket from steam-filled basement to the cold outdoors. And farewell for all time to the dampness and discomfort of wet clothes drying slowly on over-crowded lines in attic or basement.

## THE LAMNECK LAUNDRY DRYER

saves your time, your health and your clothes. It permits you to wash on the same day each week—dry your clothes spotlessly clean—and iron them—all in one room. Drying action is so rapid that it easily keeps pace with the washing.

Clothes hung in the sturdy Lamneck are protected from soot, dust, frozen fibers and whipping winds. The Thermostatic Heat Control regulates drying temperature and eliminates scorching and discoloration.

Write today for our colorful little brochure, "A Washday in June"—no obligation.

**THE W. E. LAMNECK COMPANY**  
Dept. G, Columbus, Ohio







## The Star Guide to

# Good Roses



Big, healthy, sturdy, out-of-door "Star Roses" are scientifically grown for you for three seasons; skillfully dug so every root is perfect; expertly packed so that roots are *always moist*; carefully shipped to reach you in perfect condition. They're all ready to grow as soon as they are planted in your garden. No tedious waiting. Glorious roses this season and for many years to come—quantities of them, too!

Our 1927 "Star Guide to Good Roses," 100 pages, profusely illustrated in color, tells all about these superior roses. It offers you over 200 choice rose varieties—old favorites as well as latest novelties. A number of expertly chosen rose selections make it especially easy for you to get the right roses. The "Star Guide" is always FREE.

There's also a new 32-page booklet, "Success with Roses," which tells, in interesting story form, just how to take care of your roses. It's only 25c and that is refunded on your first "Star Rose" purchase.

Write today! The "Star Guide" is FREE—send a postal for it; "Success" is 25c.

THE CONARD-PYLE CO., *Star Rose Growers*  
ROBERT PYLE, President  
Box 126 West Grove, Pa.

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1. Send "Star Guide to Good Roses," FREE.
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Post Office .....

## FROM GEORGIAN TO VICTORIAN

(Continued from page 146)

tion of the work done in that period, but because of what that period meant as a symbol of civilization and to the young Republic. Then, too, Roman architecture could easily be copied.

Of course, this sort of thing is less architecture than sentimental archeology, but it is bound to occur when taste becomes capricious; and taste was becoming more and more capricious as the 19th Century gathered speed. If Benjamin could have hung on to his century he would have watched it go architecturally insane. No one seems to know just how long he did hang on, for there seems to be no record of his death. But there are two more books, published in 1832 (?) and 1833 (?), in Boston, which indicate his activity up to that time at least. And these two books, *The Practical House Carpenter* and *Practice of Architecture* indicate also a still changing, still retrograding taste in this country. In the preface to the first he says: "Since my last publication, the Roman School of Architecture has been completely changed for the Grecian. Very few things of the same nature differ more than the Greek and Roman creeds of the Orders. The Roman Orders are chiefly composed of small and ungraceful parts (what a turn-coat), and the mouldings are made up of parts of a circle, which do not produce that beautiful light and shade, so happily effected by the Greek mouldings." Then in his final volume he tells us that "the text is taken from the Grecian system, which is now universally adopted by the first professors of the art, both in Europe and America: and whose economical plan, and plain massive features, are peculiarly adapted to the republican habits of this country."

As if an architecture were something to be chosen for what it ever so romantically seems to symbolize! But Benjamin should not be blamed for those sentiments. They weren't his. He was a shrewd, skilful Yankee, and his business was to build houses and sell books about them, and to keep up as well as he could with the styles of the time.

Fortunately for his bewilderment

he didn't live to take part in a further change. Not that his Greek Revival was bad except in principle. Many of its houses were accidentally charming; but it had just about a little to do with art and architecture as any style of building could have. Benjamin's own houses of the time must have been among the best, though it is doubtful if they were as fine as those of his neighbor, Eli Carter, who was an architect-builder in Worcester. Actually, he was a mild revivalist, compared with Minard Lafever, whose period dovetailed his own and carried on beyond it far into the Fifties.

Lafever was a New York City carpenter who turned "architect." He lived and worked while the Greek Revival was at its height, and the houses built by him and built from his books of plans were typical of the period. They were strange translations of Greek architecture, full of awkward charm and rather eccentric beauty; but they were what the people wanted, and they deserved their popularity. He, too, swam with the current, and while his first books: *The Young Builder's General Instructor* (Newark, 1829) and the *Modern Builder's Guide* (New York, 1833) were imbued with the "Greek" idea, his last one (and a most impressive one it was): *The Architectural Instructor*, published in New York in 1856, was a frank concession to the wave of Victorianism which by this time was carrying the whole country on its crest. Here at the end the "Greek" idea was gone, and all was "Tuscan," "Italian" and "Gothic" as quaint and queer a collection of architectural designs as you will ever discover—unless you examine almost any other "plan book" of the period.

It had taken just fifty years to accomplish this feat, to wander from the tradition of splendid houses to a romantic notion that had nothing whatever to do with architecture. But it was an interesting metamorphosis and is well worth the attention of anyone who wonders about the why and wherefores of fashions.

## WAR ON PLANT ENEMIES

**M**OST amateur gardeners face each new season with the hope that the various bugs, worms and blights of yester-year will not put in an appearance. The commercial grower soon learns not to lay that flattering unction to his soul. He takes it for granted that everything will appear—and prepares for the worst! And the fact that he is prepared makes his success in combating them fairly certain.

Of course, not every insect and disease attacking every plant will appear in any one season. But there is no way of telling in advance which ones are going to come. The only logical course, therefore, is to be ready for them all. And right at this point emphasis should be placed on the fact that the one all important thing in fighting both insects and disease is to be ready in advance. If you wait until

they appear you will usually be too late. A delay of twenty-four hours may mean all the difference between failure and success.

"But how," you may ask, "is one going to be ready to fight anything and everything which may come along? That's the kind of advice that may sound well in a magazine, but is not at all practical in real life!"

On the contrary, it is entirely practical to be ready for all the standard troubles which are likely to appear. Once in a while some new thing, like the European corn borer, the Oriental fruit moth, or the Japanese beetle, will appear suddenly in limited areas—but that is the big exception to the general rule.

To the average amateur the whole subject of insect and disease control

(Continued on page 198)



*The Dawning of a New Day for  
American Garden Beauty*

# Triumph Tulips

*Beyond all Comparison the finest Tulips introduced in a Decade*

A new race with vigorous beauty, developed after many years of hybridizing and selection by Holland's most famous Masters.

TRIUMPH TULIPS possess the most enchanting colors, entirely different from those of any other race. They are of irresistible charm and display a wealth of truly indescribable and delicate tints. They bloom ten days earlier than the earliest Darwins—another advantage of great importance. The flowers are carried on long stems, surpassing even the Darwins.

TRIUMPH TULIPS are the Tulips of tomorrow. Just as the Darwins supplanted the low early Tulips some years ago, so the Triumph Tulips are here to eclipse the Darwins. They have every good quality of the Darwin Tulips, are more beautifully colored, stronger, and bloom ten days earlier.

## Schenley Gardens announces the Introduction into America of the First Ten Varieties

**Albany.** 28 inches. Pearly heliotrope, changing to mauve, feathered white. Elegant shaped flower.

**Acrab.** 28 inches. Soft lilac with pure white edges; outer petals of irregular design. Beautiful pointed flower.

**Georgia.** 26 inches. Cream white, with broad margin of deep glossy carmine. An unusual color combination.

**Hydens.** 26 inches. Old rose, developing a golden edge on outer petals; inside gold. A remarkably beautiful flower.

**Lord Carnavon.** 32 inches. Light pink with white edge and white base; large, pointed flower.

**Missouri.** 28 inches. Deep glossy wine red, very rich and soft. Extra large flowers.

**Ohio.** 28 inches. Carmine red shaded violet purple, white base. Large, loosely built flower of a distinctly fine color.

**Memphis.** 24 inches. Deep rose, margined sulphur-yellow on cream white base. A most unusual color.

**Prof. Tendeloo.** 28 inches. Deep amaranth red, shaded purple, with a broad margin of deep citron yellow. Extra large flowers.

**Astoria.** 22 inches. Large cream white flowers, with broad edge of deep cherry-rose.

Make your own selection from the above varieties

5 bulbs \$1.75

25 bulbs \$8.50

100 bulbs \$30

Terms 5 per cent cash with order, net when bulbs are delivered.

Prices include delivery to any point in the United States.

As the supply of these new Triumph Tulips is of necessity rather limited we must reserve our requirements by June 1st. We are offering these rare Triumph Tulips at practically net cost prices, in order that the popular acquaintance may become as broad as possible. Please order your requirements at once, for our growers positively cannot grant reservations after June 1st for these bulbs.

### *Beautiful Gardens at Moderate Cost*

Our exquisite new book for garden lovers is now ready. It contains complete cultural directions for Dutch bulbs, Peonies, Iris, Lilies, etc., sketches of the most gorgeous Tulips and Hyacinth beds and

how to plant them for best display. Planting plans and many illustrations of beautiful gardens and flowers in natural colors. Ask for a copy if you want to add a delightful bit of garden scenery at small expense.

**Schenley Gardens, Box 71, Cheswick, Penna.**



# This Crystal Garden For So Little

As  
\$1700

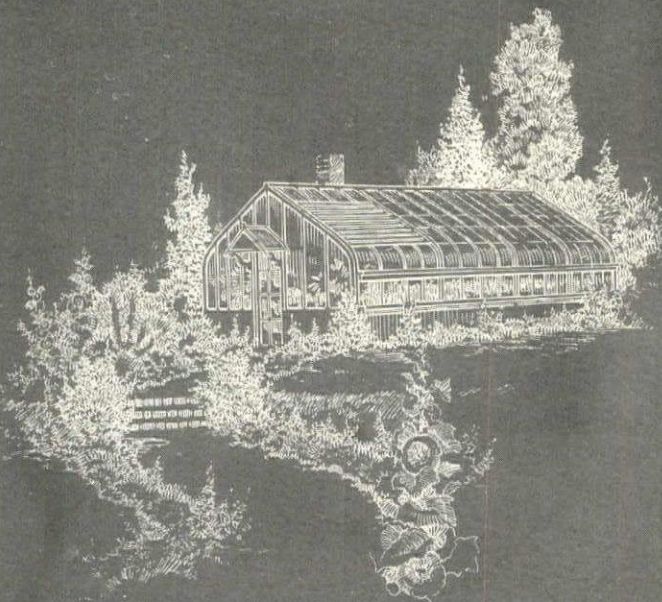
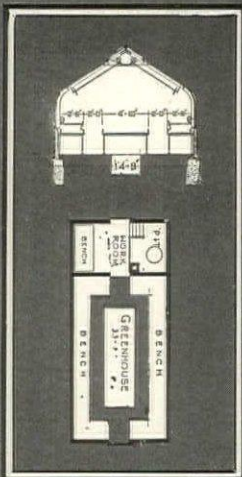
For so little as \$1700, you secure the COMPLETE materials and ENTIRE equipment for this attractive curved eave greenhouse, 15 feet wide and 33 feet long.

You can grow anything in it from parsley to tomatoes; violets to orchids; or melons to apricots. Yes, and all the old timey flowers besides.

Send for special circular called "Owning Your Own Greenhouse", which gives you all the further facts you want to know about this house.

## Hitchings Company

Elizabeth, N. J.



# FOR DIRECTOIRE ROOM

(Continued from page 84)

## DINING ROOM INFLUENCED BY FRENCH DIRECTOIRE

Ceiling: grayed white.  
Walls, Trim, Door: painted and glazed in a tint of faded Pompeian red. For a further note of decoration, large paper panels are set in the walls. These have a flower design, henna predominating on a white background, and a deep French blue border.

Baseboard: marbleized, black with white veinings.

Wall Niches: painted the white of the wall paper panel background. These are to be filled with china in blue and gold coloring.

Floor: dark brown.

Rug: plain, in copper rose color.

Curtains: deep blue taffeta with valance and scalloped edges bound in henna. Inner curtains of white taffeta.

Furniture: commode and chairs of fruit wood. The chair seats are covered in henna and blue striped material. The dining table is of walnut.

## A FRENCH BEDROOM IN THE DIRECTOIRE TASTE

Ceiling: grayed white.

Walls, Trim and Doors: painted faded blue, middle value.

Mantel: white marble.

Floor: dark brown.

Floor covering: carpeting in gray yellow tone.

Window curtains: old yellow de Jouy.

Wall Pictures: flower painting with dark backgrounds and brilliant colors. Gilt frames.

Furniture: day bed in walnut, covered in yellow taffeta; chaise longue and overstuffed chair in toile of tains, with cushions of the blue of the walls; painted bergère covered with piece of checked taffeta with milon predominating; desk and chair in walnut, chair covered in low leather; dressing table in walnut; dressing table stool covered the same checked taffeta as the bergère.

# WAR ON PLANT ENEMIES

(Continued from page 196)

is a good deal of a mystery—and it is not made less so by the large and constantly increasing number of remedies, sprays and dusts which the seed stores and garden catalogs offer for sale. Most of these preparations are good, but in their numbers there is confusion for the beginner.

It is not necessary that there should be any mystery about the control of insects. All but an insignificant few of them may be held in check with certainty if taken in time. With the diseases, we have not progressed quite so far, but fortunately there are fewer of them likely to disturb the amateur's garden; and the methods of controlling them are constantly improving. Even the dreaded "damping off" disease, for instance, which attacks seedlings and cuttings in the seed-bed, coldframe and cutting bench, has at last been conquered.

The development of dust spraying with dry materials infinitely finer in mechanical texture than those available a few years ago has opened up new possibilities in waging successful war against both insects and diseases. And they have the great advantage of always being ready for instant use.

The point has been reached, in fact, where it may be claimed without exaggeration that the home gardener can adequately protect his garden, his flowers, and his fruits against probably ninety-five percent of the troubles likely to attack them, if he will devote to this important subject a reasonable amount of time—say a single evening—and thus enable himself to provide, in advance, fairly complete equipment for garden warfare.

"Complete equipment" does not mean a supply of every kind of insecticide and fungicide offered for sale. It does mean, however, a sufficient number so that there will be something suitable to employ against any and every type of insect and dis-

ease which is likely to appear.

The secret of simplifying the warfare of garden warfare lies in the fact that there are types or groups of insects and of disease, each member of which will yield to the same method of treatment. The first step is to know what these groups are, and then the problem of fighting them is cleared at once from an endlessly complicated to a comparatively simple one.

The first distinction to make is between insects and diseases. It may be self-evident that the two are of entirely different character, and will require different treatment. Yet a number of gardeners who will try to cure a disease by spraying a plant with some insecticide such as nicotine or who will try to kill bugs or worms by spraying them with a fungicide such as Bordeaux mixture, is astonishing.

Insects, for practical garden purposes, may be treated as belonging to four distinct classes:

Those which chew, actually summing portions of the leaf, or fruit of the plant.

Those which suck the plant juice from beneath the surface of leaves or stems.

Those which bore inside the plant, usually in the main stems.

Those which burrow, or live beneath the soil, outside or inside the plant itself.

This is not a biological classification such as the scientific entomologist would make, but it will answer for practical purposes.

To the chewing group belong the familiar old friends as the potato beetle, the green cabbage worm and the rose-bug.

In the sucking group are number of such cute little pests as the common green aphid, or plant louse, and

(Continued on page 202)





BEFORE TREATMENT

June, 1925, before treatment. Tree in Central Park starving through neglect under semi-artificial conditions. Note thin foliage and dying top



AFTER TREATMENT

June, 1926—same tree one year after treatment. Restored to new health and vigor through Davey methods of scientific feeding and pruning

## Saving the starving trees of Central Park, New York

TO EXPLAIN away the obvious results of neglect and inefficiency, various fanciful and fallacious theories were advanced as to the reasons why the trees of Central Park are dying. In 1925 the Davey Company challenged these unwarranted claims, and made the positive assertion that the trees of Central Park were dying from neglect and starvation. To prove the truth of this assertion, the Davey Company offered to treat, at its own expense, 100 dying trees as a demonstration.

A careful survey by Davey Experts indicated that about 25% of the older trees of Central Park were too far gone to save, and another 25%, approximately, are border-line cases in advanced stages of decline, but with some reasonable chance of saving them by proper treatment. The other 50% were in varying conditions from fairly good to relatively poor.

The 100 trees selected for demonstration were taken from the second group of border-line cases, and the Davey Company staked its reputation on its ability to

save a substantial portion of these dying trees. The treatment given was the result of John Davey's life experience and the quarter of a century experience of the whole Davey organization.

This treatment was a combination of practical common sense and scientific knowledge and experience. For exactly the same reason that a good farmer cultivates his fields and fertilizes his soil, the ground under these trees was thoroughly cultivated—adequate and appropriate fertilizers were used—the ground was prepared to receive both water and air, so vital to plant life. One of the important elements in this program was the use of Davey Tree Food to stimulate new growth quickly.

In addition to this, the trees were given expert scientific pruning to eliminate the dead and weak parts, and to establish a proper balance between a dying top and an impoverished root system. All the trees of Central Park are living under semi-artificial conditions, aggravated by neglect.

One year later, in June, 1926, photographs were again taken of the same 100 trees, and a thorough examination disclosed the fact that 90% of them showed definite improvement, a large proportion showing really marvelous improvement. The other 10% were holding their own.

All of this proves beyond the possibility of doubt or fallacious argument that most of the trees of Central Park can be saved, if the civic pride of New York forces a prompt and complete abandonment of the past policy of neglect.

All trees growing under lawn conditions are living under more or less artificial handicaps. Many of them are actually starving, slowly or rapidly. They need help. Are any of your trees starving? Look for danger signs in the slowly dying tops. The local Davey representative will be glad to examine your trees and report their condition to you without cost or obligation.

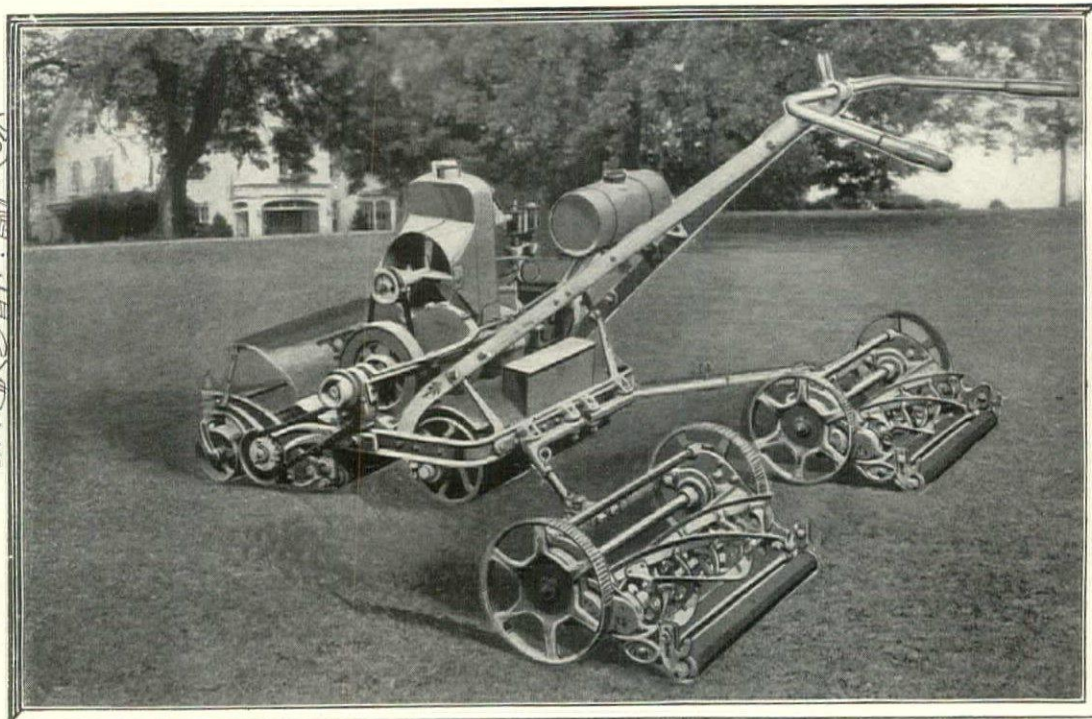


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Father of Tree Surgery  
Reg. U. S. Pat. Off.

THE DAVEY TREE EXPERT CO., INC.  
712 City Bank Bldg., Kent, Ohio

# DAVEY TREE SURGEONS





## It contributes to the charm of beautiful homes

On fine estates, country homes, golf courses, etc., Coldwell Model "L" Motor Lawn Mower and Roller (pictured above) is depended on to keep lawns and putting greens in perfect condition. Equipped with a full-width drive roller it mows and rolls simultaneously, thereby assuring a complete rolling with each cutting—a feature that promotes grass health and also gives an even surface. With gang units attached (as shown in photograph), Model "L" cuts a 60-inch swath—the widest of any machine.

## There's a Coldwell Mower for every lawn requirement

**A**BSOLUTE dependability!—on this vital point is based the world-wide popularity of Coldwell Lawn Mowers. Owners of these machines find that Coldwell *dependability* asserts itself in trouble-proof operation, long life, and above all, in the consistently perfect results these mowers achieve by reason of their exclusive mechanical refinements.

In the Coldwell complete line, you'll find hand mowers for small lawns, borders and general trimming purposes. These hand mowers are recognized as the best in their respective price classes. Another Coldwell mower that has won amazing popularity is the Coldwell Electric—the *only* electric lawn mower on the market. For properties where horses are used there's the Coldwell Horse Mower. And for large estates, etc., the Coldwell Gasoline Mowers, of which Model "L," illustrated above, is the leader.

All over the world, Coldwell Lawn Mowers are recognized as giving more value, per dollar of purchase price, than any other mowers on the market. Buy a Coldwell! Whatever model you select, you'll find it a more efficient and a more dependable mower.

If you'll write us giving the approximate size of your lawn or grounds, we shall promptly notify our nearest representative who will gladly demonstrate on your property the proper mower for your requirements. Literature, illustrating and describing the Coldwell line, will be sent on request.

Hand Horse **COLDWELL** Gasoline Electric

DEPENDABLE LAWN MOWERS

COLDWELL LAWN MOWER COMPANY, NEWBURGH, N. Y., U. S. A.



Coldwell Electric Lawn Mower

The only electric lawn mower, the one machine suited for work as well as for mowing. "As easy to operate as a vacuum cleaner." All you have to do is steer it. Plugs on any electric outlet—house or garage. Carries 300 feet of cable, allowing 300 feet cutting radius. Automatic reel takes up cable and pays out automatically, thus keeping wire always taut and out of operation. Cuts a 21-inch swath. Just try it. You're sure to be pleased. Booklet on request.



Coldwell "Biltmore" Hand Mower

Designed by the makers of the largest selling lawn mowers in the world, "Biltmore" is the acknowledged best among hand mowers. Pushes easily. Cuts quickly, evenly and quietly. Timken Tapered Roller Bearings lessen friction and speed up work. "Biltmore" assures many years of satisfactory repair-free service—further proof that buying the best is the truest economy. Write for booklet, "Care of the Lawn."





# COLOR!

## *Beautify Your Home This Way*

**W**HY are the sunset clouds and the rainbow so appealing? Why do you like to have a green lawn and shrubs and flowers? . . . Color!—what a dull, wintry world it would be without it!

Your home, the house itself, can be beautified with color—harmoniously applied. Picture these new Swanfeldt Awnings over a window here, a door there, over a terrace or the sleeping porch.

In this artistic use of color you get a charming effect possible in no other way. The distinctive scroll design softens vivid hues into one harmonious motif. In fact the con-

trasting shades appear to blend into one another and into the house itself, when viewed at a little distance. That is as near as Swanfeldt Awnings can be described. Not even a painting can do justice to them, any more than it can to a sunset or a flower. All we can say is, if you can visualize them on your own home, you will want them.

The nearest Swanfeldt licensee (see the list on the right) will take pains to explain in detail how your home can be beautified with Swanfeldt Awnings. He will gladly bring you samples of each charming pattern without any obligation on your part.

# Swanfeldt Awnings

## Swanfeldt Awnings

will be shown you personally by any of the following authorized distributors. Estimates given without obligation to purchase.

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BALTIMORE, MD.—Jas. A. Nicholson & Son  
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DALLAS, TEX.—Dallas Tent & Awning Co.  
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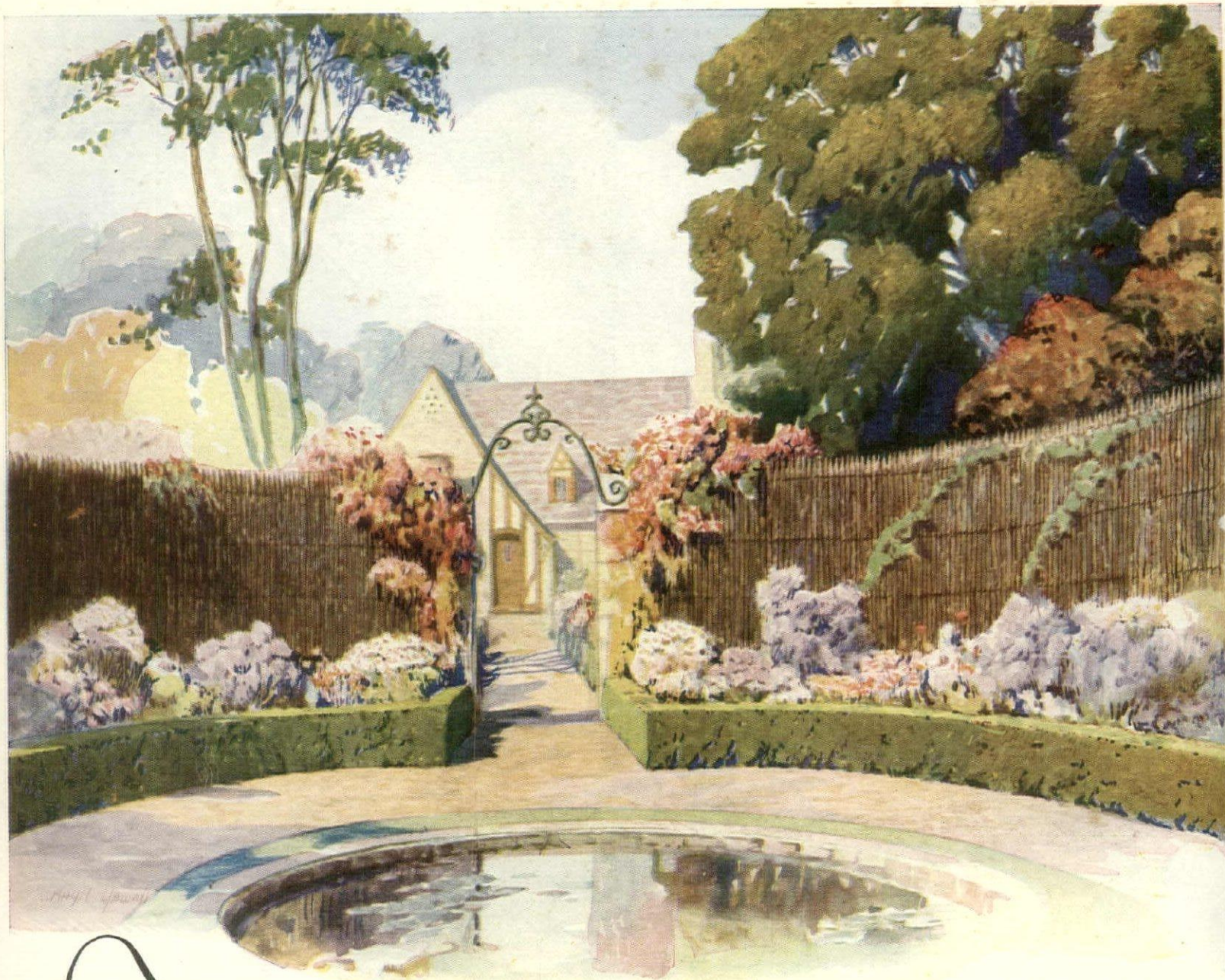
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# The Years only Mellow its Beauty

IN FRANCE, where Dubois Woven Wood Fence is made, it has been used for centuries as the most practical means of giving privacy to an estate or garden at a moderate cost.

In this country, the first of Dubois to be used was erected in 1901 at Westbury, L. I., and in all this time has never needed repairs!

Many other installations, dating back almost as far, testify to the great durability of this unique fence.

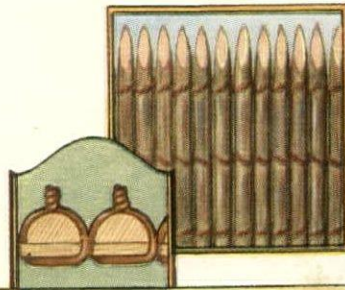
Dubois is especially well suited for gar-

dens because it forms exactly the kind of background the modern landscaping trend requires.

It has the rustic charm, the naturalness, the quiet, neutral tone that blends with shrubs and flowering plants of all types. Vines cling to it easily and need never be torn down, as Dubois requires no painting.

Dubois comes in 5-foot sections, in two heights, 4' 11" and 6' 6", with quaint gates to match. It is easily erected and requires no maintenance expense.

*Dubois is made by hand of split, live, young chestnut saplings woven together and bound to horizontal braces with heavy, rust-proof Copperweld wire. So closely are the saplings joined that outsiders cannot see through them.*



## DUBOIS Woven Wood Fence

*Imported from France Solely by*

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Please send, without obligation, your beautiful portfolio illustrating the many interesting ways Dubois is being used, and containing list of many prominent users.

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First Mr. Howe had a one-compartment greenhouse and the work room. Then he grew tired of bundling up to go to it, and added another compartment, and joined it by a glass passage to steps leading off his library.



You see how successfully the passage link-up was made.

## Do These Things Mean Anything to You?

Are you anything like H. S. Howe of Brookline, Massachusetts?

Are you getting the kick out of life that he does?

Every morning before going to business, he steps down in his glass garden, reads his paper, and on leaving, picks a carnation for his buttonhole.

And then after he's gone, Mrs. Howe has an hour or so fussing around among her flower favorites.

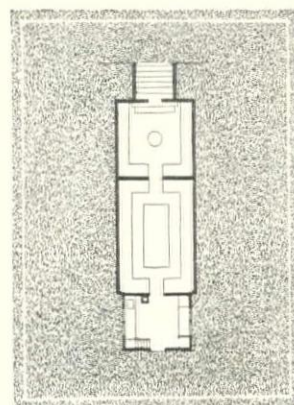
It's very difficult, very difficult indeed, to be in such a sun flooded spot, amidst its warmth and flower fragrance, and not find yourself hum-

ming an old favorite that comes back to you from yesteryears.

Isn't it time, more of us took time to let these wholesome, contentment bringing things, become a part of our daily lives?

Isn't it time you had a conservatory or a greenhouse to do their vital part in insuring such worth while possessions?

Wouldn't you like to see some photographs of Mr. Gould's Glass Garden, near Baltimore? They show another interesting way of having it open right off the residence.



The greenhouse proper is 18 feet wide and 50 long. The compartment next the residence has a fountain in the center, with beds of carnations and other flowers on the sides.

Or, if you rather, one of us will call at your convenience.  
Which shall it be?

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**B**ARTLETT experience covers twenty-two years of research, progress and practice in tree preservation. It has aroused a host of grateful testimonials from estate owners in the same vein as these herewith published.

Bartlett Experts were pioneers in the development of new and exclusively Bartlett practices in tree hygiene, protection and surgery. When a Government authority, in speaking of cement fillings, estimates that "90 per cent. of all the fillings examined have proved defective," you can not be too careful in the selection of those to whom you entrust the care and preservation of your tree friends.

For a consultation with a Bartlett Associate (without obligating yourself in any way) address our home office. Send for our booklet, "Trees Saved the Bartlett Way."

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**Stamford, Conn.**

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**The Bartlett Heal Collar** is human surgery actually applied to trees. It insures rapid and uniform healing and growth around the entire edge of the cavity.

**Vick's Nuwud**, another exclusive Bartlett feature, is a flexible wood filler of a specific gravity, moisture content and strength approximately equal to wood. It becomes an integral part of the tree, sways with the wind, takes advantage of the natural phenomenon of sap flow and arrests further decay.



## WAR ON PLANT ENEMIES

(Continued from page 198)

several black, brown, and pink cousins, and the San José, oyster shell and other scales. Also a few larger things, such as the obnoxious black "stink-bug" which almost invariably attacks Squash and Pumpkins.

The boring insects include two quite different types; the regular big boys, such as the squash borer and the dahlia borer, usually an inch or more in length, and the minute leaf-miners, so tiny that they can eat, live and have their being between the upper and the lower surfaces of a leaf.

The burrowing or under-the-soil group includes representatives from all the other groups—such as the root aphid, attacking Asters; the cabbage, onion and squash maggots, feeding inside the roots; and the common white grub and wire worm, which eat off plant roots.

### METHODS OF ATTACK

In some cases, an insect belongs, at different stages of its existence, to different ones of the above groups. The pernicious striped cucumber beetle, for instance, with whom anyone who has ever attempted to grow Cucumbers, Melons or Squash is intimately acquainted, not only chews the young leaves and blossoms of the plant above ground, but lays its eggs just at the base of the stem, where they hatch into tiny but greedy worms which burrow into the stem, working down and often killing the plant.

The insects mentioned above, of course, are but a few of the number which may be encountered even on a small place during the season; but they are sufficient to enable you to classify the others. For practical purposes, it is much more important to know how an insect lives—whether he chews, sucks the plant juices, bores inside of it, or conceals himself in or about the roots—than it is to know his name. When you meet him, don't wait for any formal introduction—start proceedings at once!

And now as to the type of proceedings to start.

The chewing insects may be killed by a poison which they swallow—a stomach poison, as it is called. If such a poison is placed on the foliage where they are feeding, they will quickly consume enough of it, in almost all cases, to finish them.

Arsenate of lead (or lead arsenate) in dry or dusting form is the poison for chewing insects which I prefer to all others. It will keep a long time in perfect condition; it can be used instantly as it is for dusting; or, by merely mixing with cold water for spraying. The paste lead arsenate in small quantities is always drying out and is more trouble to mix, even for wet spraying.

Hellebore powder is not so strong a poison as lead arsenate and washes off easily. It is, therefore, used in place of lead arsenate for currant worms, cabbage worms, when the heads are forming, and under other conditions when one might hesitate to use arsenate. It may be used when it is dry for dusting or as a wet spray.

With a supply of these two stom-

ach poisons on hand, you can control the great majority of chewing insect—bugs, beetles or worms.

The sucking insects must be got at another way. As the beaks through which they suck their food are thrust into the interior of the plant, a poison placed on the surface has no effect. Therefore, they must be killed by a contact spray, which will poison them through the skin, suffocate them or both.

Nicotine I consider the most satisfactory all-round contact poison for home garden use. It is the active ingredient in many of the sprays put out under various trade names. The form I use is a 40% nicotine sulphate known as Black-Leaf 40. I find it more convenient to use than any kerosene, soap or oil emulsion for summer spraying, for all forms of aphid (above ground) and for various scales. It may be combined with lead arsenate, in one spray, for both chewing and sucking insects.

On flowers for cutting, or where a strong nicotine odor is objectionable, one of the several weaker but pleasant smelling sprays which contain nicotine and other oils may be used. But keep the strong stuff on hand for general purposes, and ready to use at the first sign of aphid, for they increase more rapidly than you would believe possible, and if allowed to become so numerous that the leaves begin to curl it will be almost impossible to reach them with the spray.

The various scales which attack many fruit trees, ornamental trees and shrubs, and which all belong to the sucking group, may be fought most effectively when the foliage is off and growth dormant. For this purpose, a spreading, emulsifying oil is used. Nicotine, or a soap or kerosene emulsion spray, may be used against them in summer.

### TREATING FOR BORERS

The borers, fortunately, are very few in numbers. The squash-vine borer in the vegetable garden; the dahlia borer and the iris borer in the flower borders; and the peach borer at the base of Peach trees, are the only ones likely to be encountered.

The wilting of the affected part with wet or gummy sawdust at the opening of the hole, are the warning signals of their presence. Squash vines or Dahlia stalks may be slit open carefully with a thin knife blade, and the borer killed. The iris borer works along the root stocks, which should be removed and burned.

The peach borer may be dug out with a knife or a stiff wire, in fall or early spring. Paradichlorobenzene, used at the rate of one ounce per tree covered with soil, will help keep them away—but don't use it on trees under three years old.

The leaf-miners seldom cause serious damage. Strong nicotine spray will control some of them; or, in the case of the Boxwood miner, spray under surface of leaves with plain molasses, diluted with water, one to three.

The fourth group, or underground (Continued on page 204)

**The F.A.BARTLETT TREE EXPERT COMPANY**



# Beautify Your Garden & Home with **Michell's Fine Seeds & Bulbs**



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Each year we sell thousands of these bulbs and have received numerous testimonials as to their merits.

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# Scotch Heathers

## SENTIMENT,

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**Biscay Heather** (Erica mediterranea).

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Price for all varieties, 60 cts. each, \$5 for 10.

Many other rare plants—Cotoneasters, Prunus, Corylus, Myers' Juniper, Hicks' New Yew, with the more familiar trees, shrubs and perennials, are noted in our 1927 booklet of Rare Plants, Evergreens and Shrubs. A copy will be mailed on request.

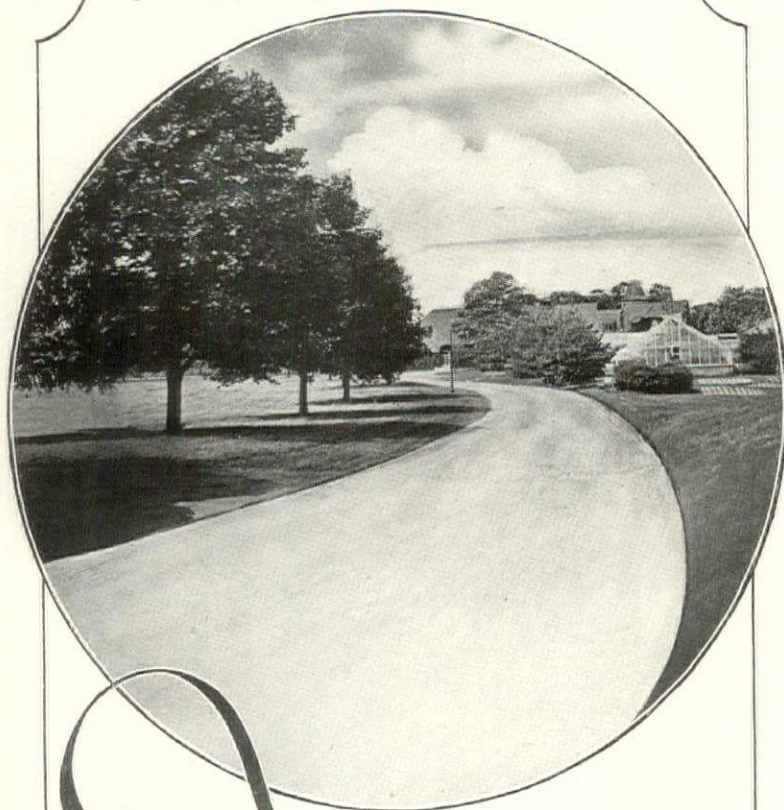
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# Prepare now for DUSTLESS ROADS this summer



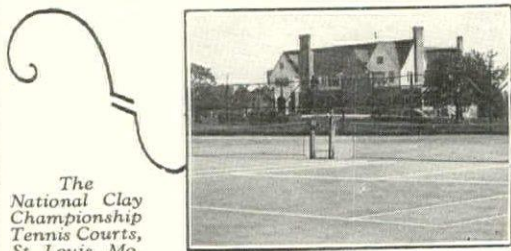
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Solvay  
keeps the  
surface fast  
and dustless!

# SOLVAY

## Calcium Chloride

## WAR ON PLANT ENEMIES

(Continued from page 202)

insects, is the hardest of all to get at. There are several preparations made especially for them, but I have never found anything more effective than carbon disulphide emulsion. For several years past, however, I have tried the following simple preventative, and have had no root insects to bother with. I merely sow, in the rows where I am going to sow or set out Radishes, Onions, Cabbage, Cauliflowers, Asters, etc., a generous amount of tobacco fertilizer, or plain tobacco dust. The smell of tobacco repels practically all insects and, used in this way, it seems to prevent their attempting to locate near the plants.

### PLANT DISEASES

There are two general types of plant disease: those fungous diseases, from outside, which attack healthy plants at first only in spots, such as the various blights, rusts, and mildews; and those which appear to be within the plant and affect its general health such as the yellows of Asters and Cabbage, lettuce wilt, and a few others. These are known as physiological diseases, and little can be done except to burn at once all infected plants.

The fungous diseases spread by means of spores—something like the seeds of ordinary plants—which light upon the surface of the leaves or stems of the plants attacked, sprout and thrive, sending their roots into the tissues of the host plant upon which they grow. Once the roots have penetrated into these tissues, they are safe. Nothing which will destroy them without killing the plant has ever been discovered. Therefore, the only way to fight fungous diseases is to prevent their getting a foothold. This can be done by covering the foliage with some material which will kill the spores when they alight, and keeping it covered as long as they are likely to put in an appearance.

The two materials most effective for this purpose are copper and sulphur. They are prepared in various forms, Bordeaux mixture being the most common for copper, and lime-sulphur for sulphur. There are forms of each which may be applied dry as well as in liquid sprays. As copper is more effective against some diseases and sulphur against others, it is well to have both on hand.

In addition to the insecticides and fungicides mentioned above, it is advisable to provide also a trade-named form of casein which is used to mix with any wet spray to make it spread and stick more thoroughly. It should be used when spraying very smooth foliage, such as Cabbages, Peas or Onions, where the ordinary spray will collect in drops and run off.

The effectiveness of any spray, liquid or dust, depends upon thorough, even distribution of the material. In my own "armory" I have four sprayers: a very small hand dust gun, costing \$1.25, and a larger one of much greater capacity which cost, when I bought it, \$7.50; also a

small, all-brass hand sprayer liquids, costing \$2.00; and a compressed air knapsack type with tank, costing \$8.00. The two small for a small garden, or the two large for a large one, would do without others; but it is a convenience to have both sizes. Whatever type you get brass; it is much cheaper, and though costing more.

With a fairly complete outfit, as suggested above, learn to look upon your spraying as an all-year-round program. Not that you have to spray at it every week, but there is something to be done each season.

In fall and winter, for instance, the best time to attack the tree shrub scales, using strong lime-sulphur or miscible oil. This may be done any time until the leaf buds start.

Early in the spring—before flower buds open—spray fruits with lead arsenate and nicotine to worms and aphids, and again as blossoms fall (never spray fruit while blossoms are open).

Spray with Bordeaux or lime-sulphur the early growth of Hollyhock, Larkspur, Iris, Phlox and other plants likely to be attacked by diseases. Repeat every ten to fourteen days until plants flower.

### HOT WEATHER DANGERS

Later in spring, watch particularly for various kinds of aphids on vegetables, flowers and fruit trees. Spray promptly with nicotine. For fungous diseases, spray with Bordeaux or lime-sulphur, wet or dry, often enough to keep new growth covered.

During summer, especially in hot weather, be on the alert for the first appearance of the general of worms and bugs attacking flowers, vegetables and fruits. Spray in advance all plants likely to be attacked such as Potatoes, for early and late blight; Melons for blight and dew; Celery for blight, etc.

Also use tobacco dust freely in vegetable and flower garden as a repellent, around plants especially likely to be attacked by insects, such as Melons, Cucumbers, Tomatoes, Eggplants, Asters, etc.

With the coming of autumn, guard against the late diseases, such as blight of celery and potatoes; and carry on a clean-up campaign so that diseased leaves and plants—such as the rusted strawberries and raspberries, black rot of grapes, etc.—will not be carried over through the winter. Dig back to the ground and burn the remains of diseased perennials; clean up and burn all vegetable garden refuse and prune out any wood in trees which does not look perfectly healthy.

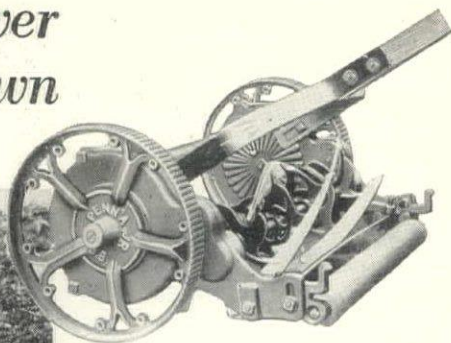
As a general thing, a spraying program such as outlined above will keep the average sized home garden in excellent condition, and the losses will be negligible. The one big thing to keep in mind is to be prepared to act immediately whenever and wherever a plant pest shows its head.

F. F. ROCKWELL





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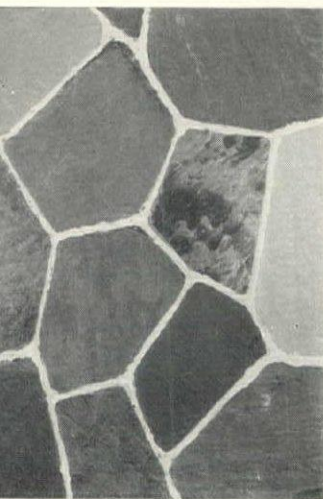
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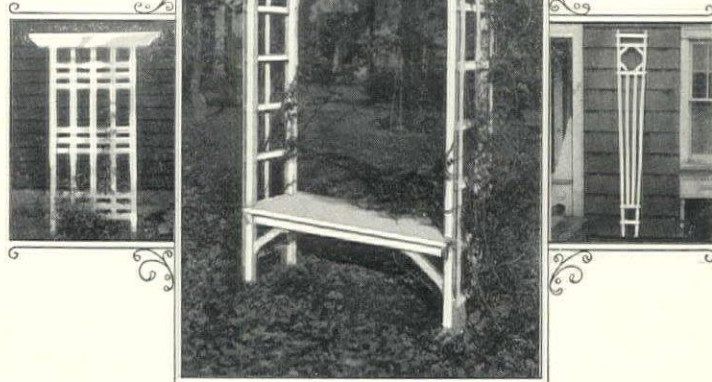
AN index to the garden materials offered to us, it is also looked upon as a trustworthy friend by professional and amateur gardeners alike. The advice it gives on the growing and cultivating of seeds and plants is gleaned from the expert experience of men and women who really work in the garden. You cannot help but benefit by the good company of the Dreer Garden Book and its authors. Please ask for it and mention this publication.

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FLOWERS, of course. Perhaps some worked-for vegetables. But, do you get inspiration in your garden; or rest for tired nerves; or a privacy which shuts out everything unattractive?

Every garden—large or small—is an outdoor living room when you bring life to it with Unadilla Yard and Garden Furniture! Comfortable benches and chairs, arbors, gateways, pergolas, fences

which block off trespassing of feet and eyes—anything you want for your garden you can find in the Unadilla line.

You'll be proud of the grace and correctness of any Unadilla piece in your garden. You'll like the simplicity and utter ease of "putting them up" and the two coats of white paint with which they are primed. And, the best of all, you'll be pleasantly surprised at the cost.

Send 20c for the Unadilla Catalog. It is packed with ideas of real value and helpfulness to you.

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Makers of

**UNADILLA** YARD and GARDEN DECORATIONS



# We want YOU to know Schling's Seeds

SEEDS whose remarkable quality is not due to chance, but is the result of the painstaking, scientific care with which they have been produced by Master Gardeners for Flower Specialists. Absolutely dependable because of the vitality bred into them.

To introduce Schling's Seeds to you and add you to our list of friends, we offer the exceptional values in Schling Specialties listed below:

**Offer No. 1—\$12.00 value for \$9.00**

## Schling's New American Snapdragons

A new Race of Giant Snapdragons! Rivals the gladiolus in height and color. 12 varieties in 12 Exquisite and Distinct colors, as follows:—



Indian Summer

	Pkt.
Indian Summer—Newest and loveliest of this royal race. Tall flower spikes. Of a marvelous, velvety copper-red, hitherto unknown in snapdragons—Indescribably beautiful and hardy from the Yukon to the Gulf.....	1.00
Golden West—Rich deep golden-yellow with rosy lilac throat.....	1.00
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Yosemite—A splendid lilac-purple, (like the garden lilac).....	1.00
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Seminole—Rosy lilac, with silky white throat.....	1.00
Wyoming—Deep carmine-pink, with golden yellow lip, wonderfully effective.....	1.00
Narragansett—Delicate rosy lilac, overlaid with a silvery luster; rich golden yellow at center.....	1.00
Tenega—(Sunset) Golden-yellow (Autumn gold) changing toward the center to a bright terra cotta.....	1.00
Shasta—Lovely pure white, with a fine yellow throat.....	1.00
Massasoit—Brownish-orange, with an undercurrent of coppery-red.....	1.00
Miami—A delightful tender rose-color.....	1.00

\$12.00

## Offer No. 2 Schling's "Exclusive" Collection \$4.00 Value for \$3.00

New Giant Flowered Dwarf Pentstemon—Very desirable—In lovely shades of pink, rose, cream, lavender, blue, etc. Blooms first year.....	\$ .75
Dwarf Mignon Dahlia—Only 2 feet high. Single flowers of immense size on stiff cane stems. In beautiful autumnal colors. Very decorative indoors or out.....	1.00
Annual Oriental Poppies—Huge red flowers, 6 inches across. Spotted with black. Just as lovely as the hardy kind.....	.25
Tall French Marigold, Josephine—Rich velvety brown with golden yellow border, long stems.....	.25
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New Bedding Petunia, Violet Queen—A true deep violet blue—very free blooming.....	.50
Gaillardia, Josephus—Very showy. Flower petals a vivid salmon-orange, tipped with golden bronze.....	.50

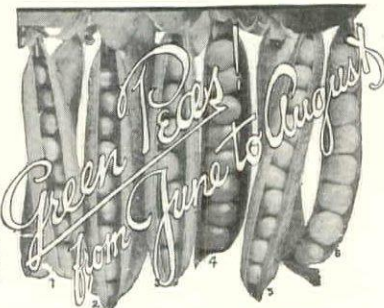
\$4.00

Special—One packet each  
of the above 8 varieties \$3.00

## Do You Know this Secret?

**Green Peas from  
June to August!**

Instead of planting at 2 or 3 weeks' intervals—plant these six varieties ALL AT ONCE just as soon as the frost is out of the ground and get big, mouth-watering crops of luscious juicy peas in a steady succession from June to late August.



## Schling's Long-Bearing Pea Collection Sure To Give You Peas All Season If Planted Early

Schling's Pedigreed Extra-Early. Height 2½ feet. The earliest Pea grown.  
Gradus or Prosperity. Height 3 feet. Pods as large as Telephone. Peas of delicious flavor.  
Sutton's Excelsior. Height, 1½ feet. Pods fully as large as Gradus. Very sweet.  
Dwarf Champion. Height 2½ feet. An enormous cropper.  
Improved Telephone. Height 5 feet. Enormous pods, well filled with Peas of the finest quality.  
Heroine. Height 4 feet. Follows Telephone, and is the latest to mature of all garden Peas.

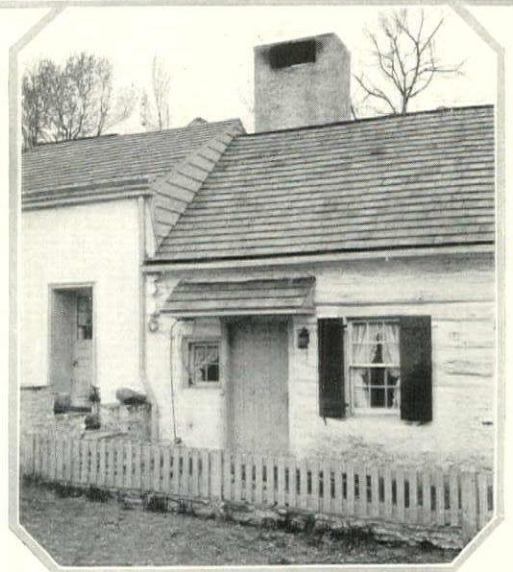
½ lb. each of all 6 varieties, 3 lbs. in all.....	\$1.75
1 lb. each of all 6 varieties, 6 lbs. in all.....	2.75
2 lbs. each of all 6 varieties, 12 lbs. in all.....	5.00

Free delivery within 300 miles of New York. Beyond add 5¢ per lb. for postage.

Our Book for Garden Lovers—25¢ the copy, free with first order.

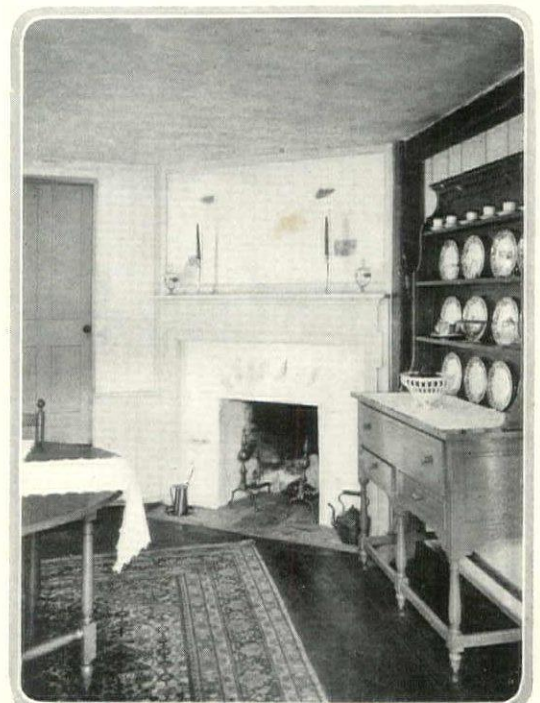
## Schling's Seeds

MAX SCHLING SEEDSMEN, INC.  
618 Madison Avenue, near 59th Street, New York City



The exterior walls of this little country house were constructed by the use of stucco, plastered over small logs from which the bark was removed

## A HOME IN THE COUNTRY



Interior treatment is in the Colonial manner. Low ceilings contribute to this effect. The home of Edward Browning, Devon, Pa. R. B. Okie, architect



# THE MILBRADT POWER LAWN MOWER



## Beautiful Lawns Make Beautiful Homes

Constant cutting of the grass makes beautiful lawns.

A MILBRADT Power Lawn Mower will make play of the job. It cuts 27" wide, can be used to trim around the trees, shrubbery and flower beds—Double clutch control—Easy to operate—Anybody can run it.

Write us for proposition

MILBRADT MANUFACTURING COMPANY

Established 1895

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St. Louis, Mo.

# 12 Beautiful Irises

EVERY reader of House & Garden should have an Iris garden. Here are twelve distinct irises worthy of a place in any garden even in competition with the newer novelties selling at high prices. In the collection named below, we have gathered really remarkable value, each variety different from every other, full size and packed with life and beauty. Every Iris root is guaranteed strong, healthy and true-to-name.

## 2 "Standard" Irises \$2.25

These named Irises make an ideal Collection: Caprice, Celeste, Fairy, Gertrude, Isoline, Ohengrin, Monsignor, Prosper Laugier, Quaker Lady, Queen of May, Rhein Nixe, Sherwin Wright. Purchased separately these would cost \$3.50, but we offer this "Standard" Collection for only \$2.25. For parcel post shipment add 35c. You should also have some "Glads"—all with glorious colors. Our big, healthy bulbs produce massive stalks crowned with lovely blooms. We will send you 24 choice Gladioli Bulbs for \$1.00 postpaid. This Collection of finest assorted varieties include a full range of color and long blooming season. A rare bargain for mass planting or cutting flowers. Send a dollar today—be prepared to plant early.

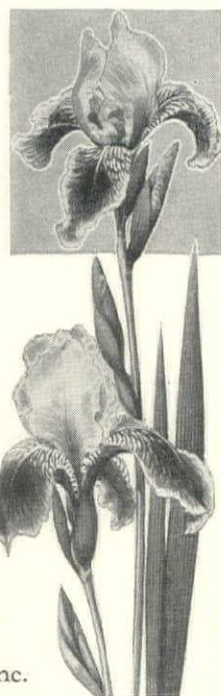
Our Gladioli Booklet is now ready. It describes nearly 150 selected varieties including every color known to this grand flower. Send for your copy—FREE.

If you care for Peonies, we will gladly send you our Peony Catalog. It represents our selection of 258 tried and true "aristocrats" of the Peony world, based on personal experience in growing hundreds of varieties.

Every root from our plantings must be of approved Quality. Stocks are selected both for vigor and quality of bloom and are grown to maturity before being dug. Write for this Catalog before you forget.

Visitors always welcome at our Farms, one mile west of Baldwinsville on the Rochester-Syracuse Highway.

NDIAN SPRING FARMS, Inc.  
Box H Baldwinsville, New York



Our 1927 Iris Booklet which lists 495 Irises is now ready. Send for your copy today—FREE.

# BOBBINK & ATKINS

Ask for  
Catalog



Visit  
Nursery

## ROSES—Spring Planting

ROSES BY BOBBINK & ATKINS, mailed last Spring, and its Supplement, just published, are replete with varieties up-to-date. In addition to 750 accepted varieties, we have many novelties of distinct merit, described and in color. Correct descriptions are given with comments on their merits and demerits. We offer four new Climbing Roses, General John Pershing, Freedom, Victory, Ben Stad, which have distinctive qualities. A large collection of Standard or Tree Roses are also listed in our Supplement.

## Hardy Herbaceous Plants

A complete catalog of New and Old-Fashioned Flowers, Hardy Chrysanthemums, Delphiniums, Marshmallows, Peonies and Iris, Phlox, Poppies, Rock Garden Plants in large variety. Beautifully illustrated. A table indicating Flowering Period, Height and Color is a feature.

Evergreens. An illustrated Catalog of our Nursery Products. Coniferous Evergreens, Evergreen Shrubs, Deciduous Trees, Flowering Shrubs, Hedge Plants, Hardy Vines.

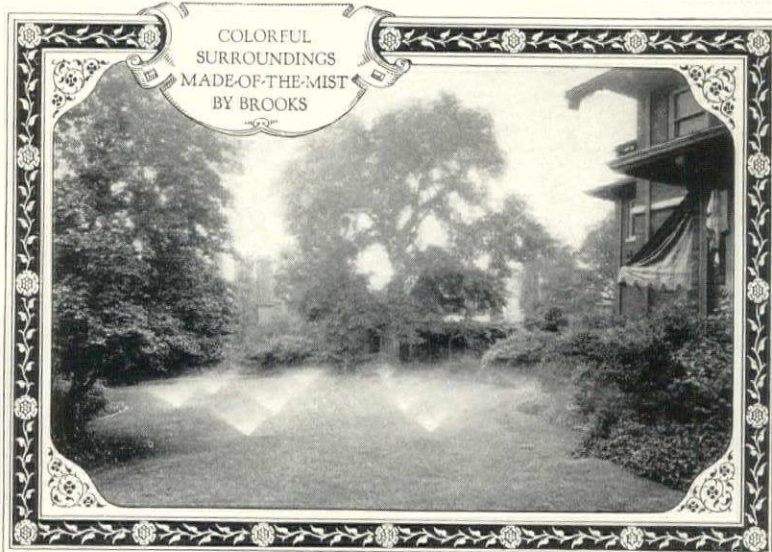
Novelties and Rare Plants. A booklet in which are listed all the new and rare plants we grow—Roses, Perennials, Shrubs and Evergreens—not described in our last season's catalogs.

## Our Specialties

Azalea Mollis and Pontica, Hardy Evergreen Azaleas, Chinese Magnolias, Cotoneasters, Lilacs, Japanese Maples and Weeping Flowering Cherries, Blue Spruce, grafted; Koster and Moerhelmi varieties, Purple Beech, Red Dogwood, Rhododendrons.

In your request for Catalog it is important to state definitely what you intend to plant.

BOBBINK & ATKINS, Nurserymen and Florists, Rutherford, N. J.



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## Manufactured Dew

There are sprays for every purpose with the Brooks Underground Sprinkling System. Square sprays for main grounds. Half sprays along walks. Quarter sprays to fit corners. Set at ground level for grass and flowers. Extending higher for shrubbery. Drainage pipes give sub-irrigation to trees. Gravity drops a metal cap over the sprays when inactive. They cannot clog. Mowers close-shave the grass above them. Electrically controlled, Brooks System throws an even mistfall that turns on and off automatically at any hour desired. Resulting luxuriance is astonishing. It makes a show-place of your lawn and garden.

Write for our descriptive booklet "A Friend to Your Lawn and Garden"

# Brooks

UNDERGROUND FROST-PROOF LAWN AND GARDEN SPRINKLING SYSTEMS

General Offices: 14520 Second Boulevard, Detroit, Mich.  
Offices in all Principal Cities

COMPLETE INSTALLATIONS FOR ALL ESTATES



# This Ant Man and his Wonder Jar

are saving thousands of dollars' worth of valuable "plantings" on the country's large estates.

Wm. Wrigley, Jr.; The Davey Tree Surgeons; Henry E. Huntington; E. L. Doheny, Jr.; The University of Southern California, Medical Department; and scores of other men and institutions of prominence, having large investments in flowers, plants and shrubs, are "Antrol" users and know what it does.

"They are aware," says A. D. Cardinet, entomologist and designer of the system, "that ants are far more than merely an annoyance—in fact, that they are powerful, destructive pests which, each season, cost a hundred times the price of this really scientific ant control."

## "Ants Cost Money"

"Ants cost money," he continues, "by protecting mealy-bug, scale, aphid and other plant destroyers. The latter, as all entomologists know, excrete a honeydew-like substance that ants use for food. So the ants protect them and foster their increase and growth."

"You cannot properly control these other killers until you first control the ants. Any State or Government Horticultural expert will verify this fact."

## Scientific

"Antrol," our new method, is the first system of ant control to be distributed nationally by a well-known research laboratory devoting all its abilities and resources solely to the development and manufacture of scientific pest control."

Antrol now protects the smallest homes, the largest private estates, the greatest nurseries and public institutions, and entire agricultural communities.

1,222,000

Twenty-nine great Seed Houses now offer Antrol in their catalogs.

The Los Angeles County Horticultural Commissioner has placed 1,222,000 Antrol containers in the orange and lemon groves of this one county.

The Sunkist Orange and Lemon Growers of California, whose fruit you use, purchased 200,000 Antrol

# Antrol

The Scientific National Ant Control

Antrol Laboratories, Inc.

Ask also about Snarol (meal) for cutworms, earwigs, sow bugs, grasshoppers, snails and slugs. Water won't harm it. Does not harm vegetation.

**Dealers:** Write us for our proposition.



A. D. Cardinet  
Inventor of "Antrol,"  
the National Ant Control



jars last year, through their own central buying organization.

The great Pioneer Nursery of Monrovia, California, wishing to save the expense of ants, says: "We had used so many different makes of so-called ant exterminators with such poor results that we felt skeptical of installing your system. However, we had a dozen jars placed in a very bad infestation, and in thirty minutes the jars could not be seen on account of being entirely covered by ants."

"We immediately had your firm service our place with about 2000 jars and the results have been so marvelous as to be almost unbelievable."

## How It Works

The Antrol system includes neat little glass jars with non-rusting tops, specially designed and patented, different from any other kind. These jars are partly filled with special Antrol syrup which the ants find irresistible.

They crawl into the container, partake of the syrup and carry a supply of it back to the nest. There the entire colony is fed by the "workers" and is soon wiped out.

## Low Cost

No other system that we know is so neat, clean, simple, durable and economical. The cost averages about one-fourth that of "special contracts" for ant work.

Verify the judgment of the large estate owners and institutions that are everywhere adopting it.

## Mail Coupon

Ask your gardener or estate manager to fill out coupon below and we'll arrange with dealer named to furnish you with Antrol.

Clip the coupon now, before you turn the page, and hand it to your gardener, or send it in yourself.

Antrol Laboratories, Inc.,  
Sec. 1-A, 651-53 Imperial St.,  
Los Angeles, California.

Please arrange with dealer named below to show me the Antrol system and quote prices with no obligation on my part. Also send me free booklet on "Pest Control" by A. D. Cardinet.

Dealer's Name.....

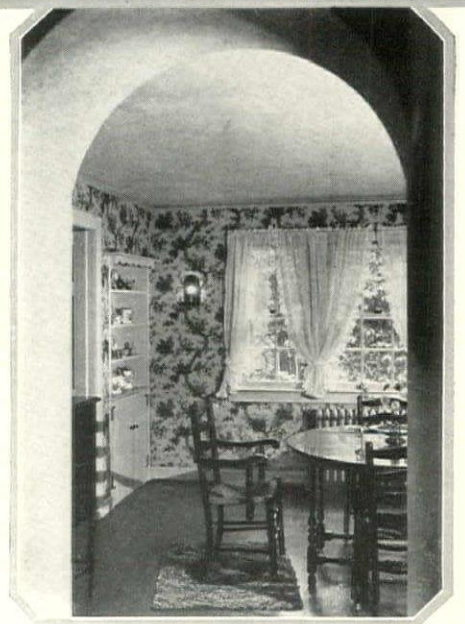
Address.....

Your Name.....

Address.....



A wall closet with shelves above and below for books is a feature of the living room of D. W. White, Douglas Manor, L. I. Alfred Schaffer, architect



A glimpse into the dining room of D. W. White, Douglas Manor, L. I. Here a lightfulness is obtained by a simple

## THE DECORATOR'S SCRAPBOOK

From a Colonial living room, the corner of which is seen at the top of the page, one catches engaging glimpses of a sunny dining room and graceful winding stairway beyond.

A closer view of the dining room reveals the appropriateness of its decoration. Figured wall paper affords the necessary warmth of color, and

the curtains and furniture have in sequence been chosen for their simplicity in design.

Another dining room is shown below. Here, too, the walls, paneling, pine, are the chief point of interest. The wide brick fireplace is disposed to excellent advantage against dignified background.



This pine-paneled dining room in the home of Mrs. Frederick Havemeyer in Roslyn, L. I., has a floor of brick almost concealed by a fiber rug. Mott B. Schmitt was the architect



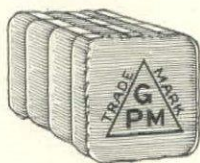


## Greatly Improve Garden Soil In This Easy Manner

Whether it's a vegetable or flower garden—constant growth depletes the soil. Organic matter must be returned or plants suffer. A simple, easy way to enrich soil is to spread evenly

IMPORTED GRANULATED  
**PEAT MOSS**  
TORF MULL

Then spade it in. NOW is an ideal time when ground is easily worked. Get immediate results. Mull is clean, odorless, free from weed seeds, holds moisture, liberates plant food, also valuable for mulching. Try it this Spring. We will deliver a test bale (garden package) postpaid for \$1.50.



A full sized bale covers 240 square feet, one inch deep. \$4.00 a bale, F.O.B. a station near you which saves time and freight charges. Garden and Lawn Booklet Free.

**ATKINS & DURBROW, INC.**

A-25 Burling Slip New York

## Wherein lies the goodness of a good Dahlia?

IN BUYING a new Dahlia, the reputation and honest opinion of the seller is fifty per cent of the sale. By manipulation, a "fairly good" Dahlia can be "prepared" for a show. For a day it glitters in the spotlight, its hidden faults are revealed in your garden.

A good Dahlia must have in-bred strength, stem, size, color and free-blooming qualities. It must be truthfully recommended by the introducers, who value their reputation far more than merely securing your order.

### Our Great 1926 Introduction "Margaret Woodrow Wilson"

is one of the good Dahlias of the past decade. Last year (1926) hundreds of Dahlia lovers grew it, and hundreds took the trouble to write and tell us how wonderful it had been in their gardens, and victorious at their local shows.



"Margaret Woodrow Wilson" is not only a good Dahlia but a great Dahlia. A delicate opalescent pink in color—a giant in size.

**Tubers each \$7.50**

**Plants \$3.75**

"Edna Ferber," "Sanhican Fairy," "Trentonian," "Margaret Masson," are other great Dahlias fully described in our catalogue—the leading one of its kind, mailed free to all who request a copy.

**Fisher & Masson**

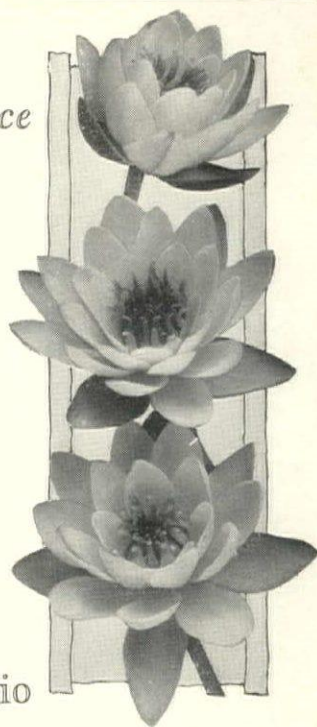
America's most successful  
Dahlia Growers

Box H, Sanhican Gardens, Trenton, N. J.

## WATERLILIES are a summer-long source of pleasure

Waterlilies never call for a wearisome round of work—like annuals or perennials. Every morning brings new charms; every day makes the richly colored blooms more fascinating. Nor are Waterlilies difficult to grow. Sunshine, water and a little pool or tub will give more joy, with far less labor, than a garden of annuals.

Tender Waterlilies should be planted in May or early June. For a small pool I advise these three extra good new varieties, which I call



### The Pring Trio

Mrs. Geo. H. Pring  
(White)

General Pershing  
(Pink)

Mrs. Edwards-Whittaker  
(Blue)

**One Plant of each variety \$9.50**

Two of these superb Waterlilies are pictured in color in **Tricker's Waterlily Booklet** which describes the best Tender Lilies from foreign and American sources; pictures eight in natural colors; tells how to build a pool, and care for the plants. A copy of this booklet will be mailed on request.

**WILLIAM TRICKER—Waterlily Specialist**

662 Forest Street, Arlington, New Jersey

**ENTRANCE**  
4 ft. wide, 7 ft. high. Style 35, painted three coats, \$40.00; fence, 5 ft. high, \$22 per 8-ft. section ready to set in place

**TRELLIS**  
2 ft. 6 in. wide, 8 ft. high. Style 45, painted three coats, \$12

**ROSE ARBOR**  
with seats, 8 ft. wide, 4 ft. deep. Style 20, painted three coats, \$105

**ENTRANCE**  
4 ft. wide, 8 ft. high. Style 14, painted 3 coats, \$27; with gate, \$43.00

**ROSE ARCH**  
4 ft. wide, 20 in. long. Style 15, painted three coats, \$30

**ROSE ARCH**  
4 ft. wide, 20 in. long. Style 25, painted three coats, \$35

**Finest quality  
—factory prices**

This better known garden equipment is designed and built like high grade cabinet work, by one of America's largest producers of fine columns, entrances and garden equipment. Each piece is the work of master craftsmen. Used on the finest estates. Sixteen years of specialization.

Immediate shipment. Factory prices. Order from this advertisement. Or send 30c for catalog P-34. Address Hartmann-Sanders Co., 2165 Elston Ave., Chicago, Ill. Eastern Office and Showroom, 6 East 39th Street, New York City.

**HARTMANN-SANDERS**

Koll Columns  
Pergolas  
Colonial  
Entrances

Rose Arbors  
Garden  
Furniture &  
Accessories





## Totty's Best 3

At Totty's you'll find practically all of the things that a good garden should contain, besides some rarer plants which aren't so well known. But when people ask us about our choice of plants which are unusual, and yet not so rare as to be prohibitive in price, we recommend these:

**Viola, Jersey Gem.** Beautiful dark violet flowers, with pronounced fragrance, produced from April until late fall. Makes a thick mat of growth in one year. Illustrated in color in our catalog. Plant liberally and have a good supply for cutting. 100 for \$20; doz. \$3.

**Carnation, Annie Laurie.** A new hardy carnation which blooms freely from May until November. Color is orchid pink with deeper center. Fragrant? Yes, indeed, and it does well in sunlight or partial shade. 100 for \$20; doz. \$3.

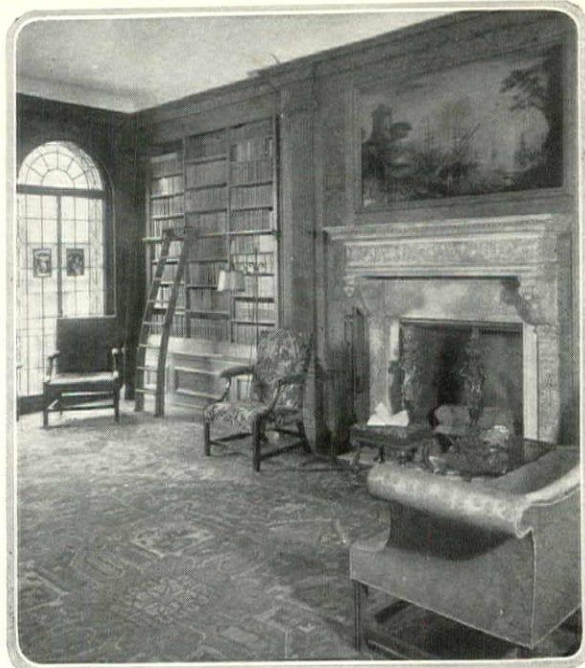
**Delphinium, International Hybrids.** Our best, with description of form and color attached to each plant, at \$3 per clump; \$30 per dozen. Other seedlings and named sorts at \$5 a dozen and upwards.

**EACH** of these three specialties is illustrated in color in our 1927 catalog. If you have not received a copy, and are interested in the finest types of perennials grown in America, please let us have your name and address.

# Totty's

Allison Road

Madison, New Jersey



*A restful dignity is the keynote of the room shown above, a library in the residence of Stafford McLean, New York City. Edmund Ellis, architect*

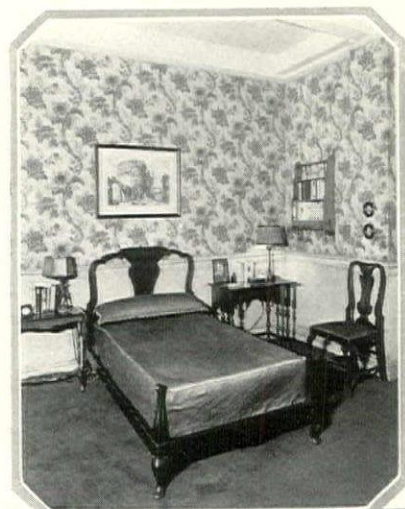
## THE DECORATOR'S SCRAPBOOK

**T**HE two libraries presented here are strongly contrasted in treatment. The first, as befits the reading room of a town house, has a marked dignity. In addition the arrangement suggests a serenity and restfulness seldom found in rooms which are so formal in feeling.

The second, seen at the bottom of the page, is in keeping with country

house traditions. The room has a lightful feeling of intimacy enhanced by the use of colorful chintz at the windows and gay rugs covering the floor.

The bedroom, designed by a decorator for his own use, employs early English furniture and a Jacobean wall paper to obtain its effect.



*A bedroom in the New York apartment of H. Azro Patterson. Here early English furniture is used in combination with a Jacobean wall paper*

*The library in the home of John S. E. Sworth, Salisbury, Conn. obtains gain through the use of chintz and Miss Spanner's decorat*





## Happy at Play—and Safe!

HOW happy and carefree are children at play! We could share their joy, except for the uneasiness that grips our hearts for fear that they may, in the excitement of play, run into the street and meet with injury. There is only one way to safeguard their little lives—only one way to insure peace of mind for the parents, and that is to enclose lawns and playgrounds with effective fences.

### SuperZinc'd Lawn Fence

provides just the protection desired. It safeguards the children at play, protects grass, flowers and shrubs from careless pedestrians, gives privacy and enhances the appearance of the property. It is a distinctive fence with eight exclusive features of superiority. Lasts at least 75% longer than other lawn fences because all wires are of uniform size and heavily Super-Zinc'd. Made in several attractive designs. Costs no more than ordinary lawn fences. Sold by hardware, building supply and department stores, also by fence builders.

**Free:** Send for illustrated booklet "Lawn Fences That Protect and Beautify."

**Pittsburgh Steel Co.**  
752 Union Trust Building  
Pittsburgh, Pa.



## A garden of GLADIOLI all summer long



No FLOWER pays such satisfactory dividends in beautiful blooms as the gladiolus. Buy your bulbs early; plant every three weeks up to mid-June and you will be rewarded with a constant succession of flowers.

Kunderd Gladioli stand supreme as the result of more than 40 years of experimenting with and developing gladioli by methods and ideals distinctively my own.

At gladiolus exhibitions Kunderd varieties have won the largest number of awards. They will grow equally well for you.

Write for my 1927 Catalog  
My new catalog lists hundreds of

exclusive Kunderd varieties. The book is full of interesting garden lore and contains my personal cultural directions that make gladioli growing easy and sure. Illustrated in full colors. Send for it today.

A. E. KUNDERD  
207 Lincoln Way West  
Goshen, Ind., U.S.A.

*The originator of the Ruffled and the Lacinated Gladioli*

**Kunderd  
Gladioli**  
"Stand Supreme"

## For beautiful Lawns— ROLL NOW!

PREVENT the sod from cracking and the tender grass roots from becoming separated from the nourishing soil and your lawn will thrive this summer.

Start with light weight rolling as the frost leaves the ground. Increase the weight as the soil becomes hard and dry. This adjustable weight is possible with

### DUNHAM WATER-WEIGHT ROLLERS

The weight is regulated by the amount of water or sand put in the hollow steel drum.

Ideal for lawns, tennis courts and golf-greens.

Made in four sizes, Plain and Roller Bearing.

Sold by leading Hardware Dealers, Seed Houses and Department Stores or write our nearest office.

(FREE UPON REQUEST)  
An Authoritative Booklet,  
"The Proper Care of Lawns"  
by the Supt. of Public Grounds  
Boston, Mass.



**DUNHAM LAWN ROLLER CO.**  
113 Chambers St., New York

565 W. Washington Blvd.  
Chicago

268 Market Street  
San Francisco  
Office 21, Mount Royal Hotel, Montreal



## DOUBLE ROTARY SPRINKLER Next Best to Rain

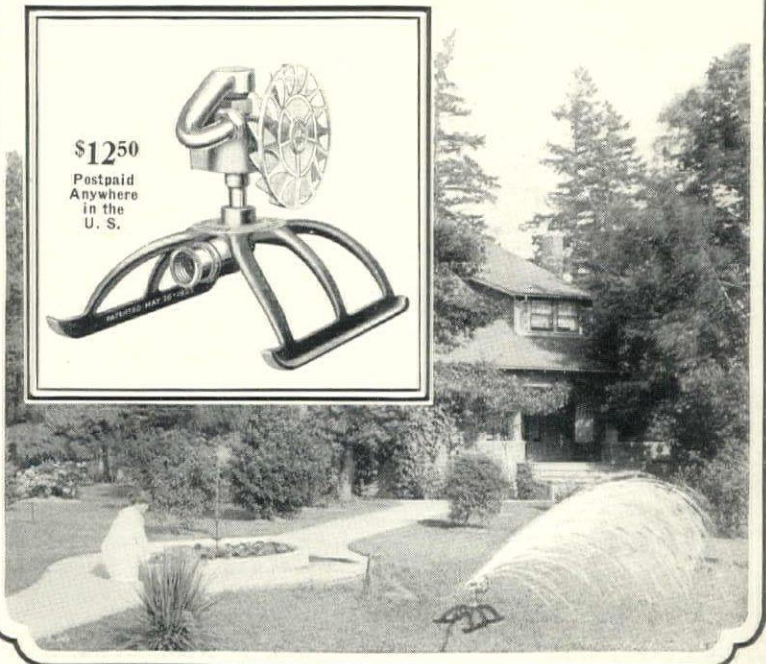
THOSE who take special pride in beautiful lawns and green, thriving shrubbery and flowers, will find an ideal caretaker in the Double Rotary Sprinkler. It's different—covers a greater area—sprinkles gently—needs less attention.

It operates on the rotating principle—sprinkles in a circle. Sprinkles more than 5,000 square feet. Adjustable nozzle gives a fine or coarse spray. Will not pack or wash the soil. Thousands in successful

use. Sturdily built of interchangeable parts.

Try 10 Days—The Double Rotary Sprinkler is sold direct from factory on a Money-back Guarantee. Price \$12.50 postpaid anywhere in the U. S. Order from this ad. If not thoroughly satisfactory, your money will be cheerfully refunded. Literature giving further information sent promptly on request.

**DOUBLE ROTARY SPRINKLER CO.**  
1200 Cocoa Cola Bldg., Kansas City, Mo.





## DODSON Bird Houses

Lure the Birds

### Will the Beautiful Wild Birds sing in your yard this year?

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Is a sure lure for these very useful birds. Trees in cities are so well taken care of that Flickers have difficulty in finding homes. They, therefore, take very readily to Dodson's Scientifically Built Houses. Flickers are one of the most useful birds, destroying moths, tree pests and principally ants on trees and ground. Many letters have been received stating that ants have mysteriously vanished since these birds have found homes. House 26 1/2 in. high by 12 in. in diameter. Only \$7.00.

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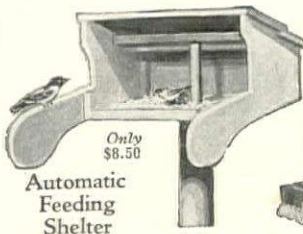
#### Dodson Scientific Wren House as shown above

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#### Queen Anne Martin House

of 48 rooms. This beautiful house with its specially ventilated gables, porches and other patented details has proven a sure lure for these most useful and fascinating birds. A large house size 36 x 26 x 37 inches; copper roof, including 22 ft. easy raising and lowering pole only \$60.00. Others as low as \$18.00.



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The original fireplace and hand-hewn beams are noteworthy features of the tap room in the remodeled home of John S. Ellsworth at Simsbury, Conn. Henry Ellsworth, architect

## THE DECORATOR'S SCRAPBOOK

A REMODELED Colonial residence contains the old tap room shown at the top of the page. Here the broad fireplace, the timber walls, done in a natural finish, and the hand-hewn beams were all part of the original house. That they have been successfully incorporated into the remodeled structure is readily apparent. The interesting contrivance standing against the far wall in the photograph is an old cheese-press. A striped, hand-woven rug in contrasting colors is on the floor.

Below is a photograph of a combination loggia, breakfast room passageway in a country house. restraint apparent in its decoration was a happy decision, as ornamentation would have detracted from pleasing proportions and excellent laid stone floor. Because the loggia commands a delightful view of a sunken garden, its windows have been left uncurtained. It is effectively furnished with a collection of early American pieces.



A sunny loggia in the residence of Quincy A. Shaw McKean is used as a breakfast room. The loggia is a passageway between living room and library. J. D. Leland & Co., architects





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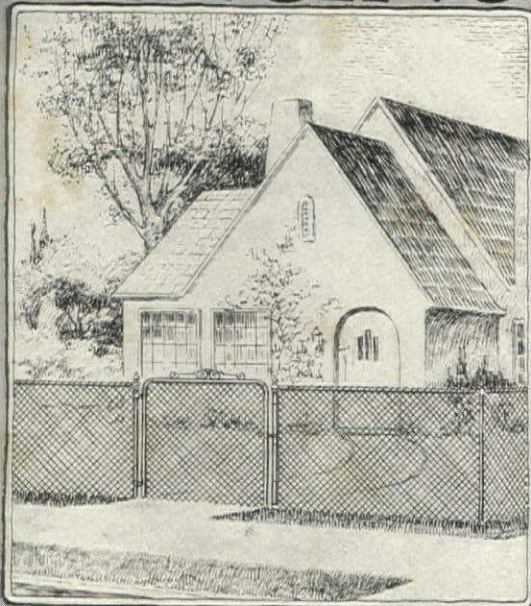
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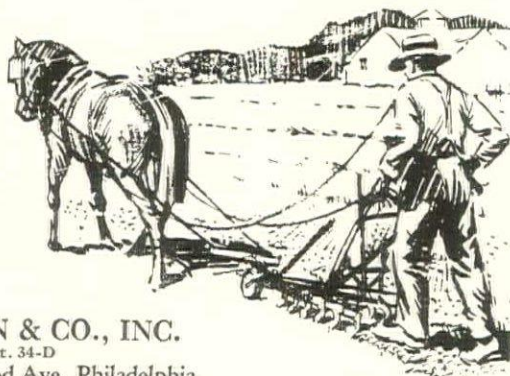
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## HOUSE & GARDEN'S BOOKSHELF

EARLY AMERICAN WALL PAINTINGS, 1710-1850. By Edward B. Allen, New Haven: Yale University Press.

**E**VERY fact in relation to our early American ancestors is of real interest to all of us. A study of the architecture and the various arts of the Colonies and the early Republic gives to us an idea of the ability, culture and refinement of our forefathers. Through various sources of information our understanding of these first white Americans increases.

Mr. Allen's book is devoted to a discussion of the wall paintings which brightened the rooms of early America. Many of these have only recently come to light, while houses which stood during the 18th and early 19th Centuries were being renovated or demolished. A great number of these old paintings are excellent in design, execution and coloring, although some are crude, obviously amateur, efforts. Because of their associations, however, we treasure them all.

While the great majority of the paintings are landscapes, the subjects vary. Pastoral scenes, ships under full sail, classic ruins and even characters from mythology are represented. Stenciled designs, as in the Grant house at Saco, Maine, and the Coolidge house at Plymouth, Vermont, also were in considerable favor.

Their names and anecdotes in reference to many authors of these paintings are given, making the book more than a dry reference tome and rather an interesting, profusely illustrated collection of Americana.

J. F. H.

COTTAGES: Their Planning, Design and Materials. By Sir Lawrence Weaver, K. B. E., F. S. T., etc. London: Country Life. New York: Charles Scribner's Sons.

**T**HIS volume, which is the third edition of the "Country Life Book of Cottages," first published in 1913 and now brought thoroughly up to date in this edition by the addition of material relating to the post-war period, is a most comprehensive survey of the small house situation throughout England, with special attention to the suburbs of London. It contains, in addition, much interesting information and many photographs regarding the proper grouping of houses and the planning of small villages and housing developments.

Much space is devoted to the discussion of workmen's houses of six rooms or less. And in this relation the most striking fact, which cannot but stand out, is the amount of thought, planning and design which must have been expended by English architects on such small homes. Here in this country, because of the disproportionate amount of money to be spent on similar houses, they are given very little consideration, except by the speculative house builder who, nine times out of ten, is out to take all possible advantage of the man with little means.

New types of construction, steel framing, concrete walls, types of insulation, in fact all the factors which enter into the architects' and the con-

tractors' field are discussed. Costly houses built both before and after the war are given, and from these would seem that England has undergone the same inflation of value in the building game as has this country. However, a comparison of costs in England both before and after the war with costs which were current in this country, show that there materials and labor were at all times cheaper.

England's problems along housing lines are so closely related to ours that Sir Lawrence Weaver's book makes a very worth-while addition to the library not only of the architect and the architectural student, but of anyone at all interested in the building situation or domestic architecture in general. Over 450 illustrations in the form of photographs and plans make the book far more interesting to the layman than most volumes of a similar nature.

J. F. H.

A SIMPLE GUIDE TO ROCK GARDENING. By Sir James L. Cotter, M. A. New York: The Macmillan Company.

**T**HE advent of a new book on rock gardening is always of interest to those in the thrall of the most intriguing phase of the craft. The latest of them lies before me in a small volume without illustrations, entitled "A Simple Guide to Rock Gardening." The effort of the author, Sir James L. Cotter, has been to make it a book of ready reference for those interested in growing Alpine plants. Though there are but 100 pages in the book no phase of the subject has been neglected and the information is offered in a manner concise to the last degree, but clear and illuminating.

The first half dozen or so chapters have to do with Alpine plants in their native haunts; the construction of various types of rock gardens, including the moraine and the bog, sides walls, pavements and steps designed for homes for this class of plants; the best stones and soils to use; and the planting, culture and general care at all seasons of Alpine plants. Next are several chapters devoted to the various races of plants thought by the author to be the most important for the rock garden; Androsaces, Dianthus, Saxifragas, Phloxes, Primulas, Saxifragas as well as selections of bulbs, Irises, hardy Orchids, shrubs and ferns, with pithy cultural directions for each species. Following are copious lists of plants of special character and special purposes, and the book closes with two chapters dealing, respectively, with the culture of Alpine plants under glass, and their propagation out-of-doors.

One setting out upon the adventure of making a rock garden will find this little book a very present help in thought. And there is meat in it for the more expert as well. In the introduction Sir James makes clear his belief that no other form of horticulture absolutely suits the needs of the classes, both old and young, rich and poor. He stresses the small cost of

(Continued on page 216)



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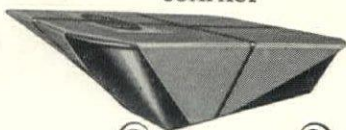


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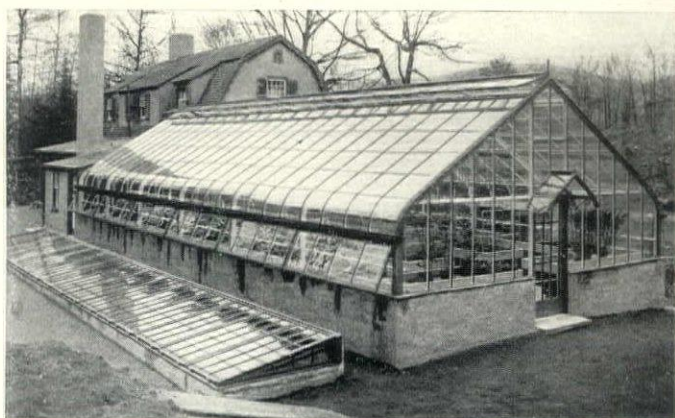
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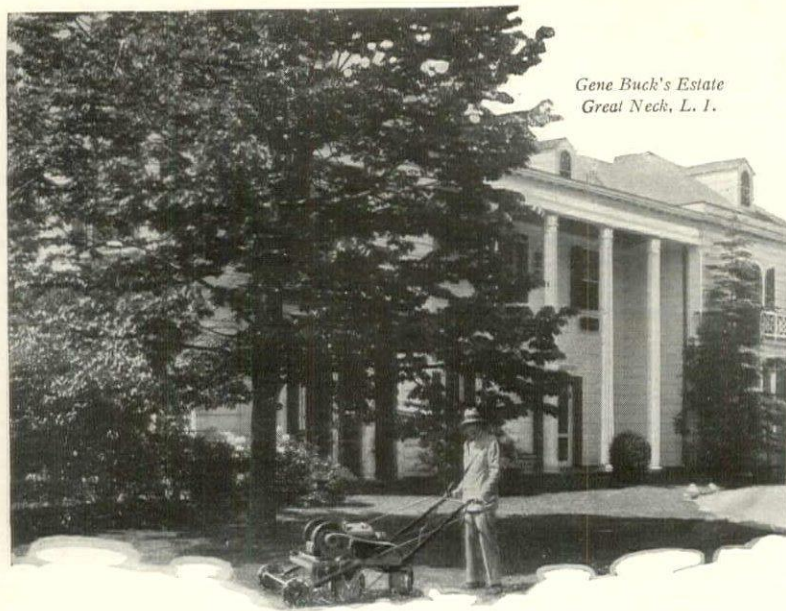


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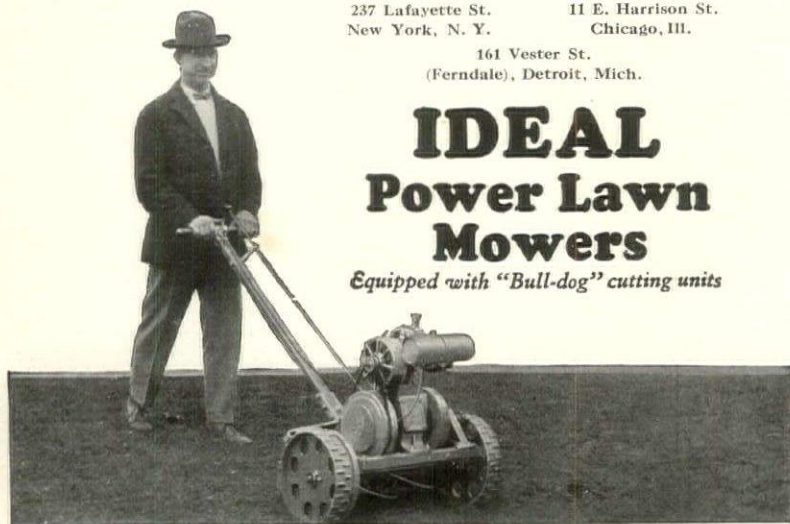
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# IDEAL Power Lawn Mowers

Equipped with "Bull-dog" cutting units



## HOUSE & GARDEN'S BOOKSHELF

(Continued from page 214)

upkeep of a rock garden after the initial expenditure, and makes light of the labor necessary to maintain it in good order.

The absence of illustrations may be considered a drawback, for we do like to be shown as well as told. But the gay representation of a rock garden (on its best behavior) that decorates the jacket of the book, somewhat mitigates this omission.

It is too bad that the proof-reading has been so carelessly done that the spelling of plant names throughout the book, but especially in the lists of plants for special purposes, is so faulty that in certain cases it is not possible to guess what species is indicated. It is to be hoped that this blemish will be removed if there are subsequent editions. There is also a complete disregard of any system or usage in the capitalizing of descriptive plant-names which appears very amateurish.

Nevertheless the price of the book is alluring and it is of a pleasant size to be taken into the garden for quick reference. That its origin is English impairs its usefulness very little. We hardly need to be reminded that in our dry country it is not necessary to excavate four feet at the start of building a rock garden to insure drainage. And Alpine plants are, for the most part, hardly enough to stand the worst our climate can do. Only a few tender things, such as the shrubby Veronicas and Fuchsias, must be foregone.

L. B. W.

**MANUAL OF GARDENING.** By L. H. Bailey. New York: The Macmillan Company.

IT is hard to imagine that more garden wisdom will ever be put into smaller compass than is found in the less than 500 pages of this wonderful book. Professor Bailey had already learned much, by study and experience, before he wrote his *Garden Making* and his *Practical Garden Book*. It was these that, in 1910, he used as the foundation of the present work. A revision made six years later, and now this new and revised edition, have since embodied the growth and progress of the subject and of the author, a man who, with his technical knowledge and skill and good sense, combines the happy faculty of poetic imagination and sensitive esthetic appreciation. It is a veritable encyclopedia in compact form, not for the general farmer, to be sure, nor for the growing of grain; but it does give nearly all that one needs to know in order to be a successful orchardist, or to manage a truck patch, large or small, or to make the best use of flowering and ornamental plants indoors or out. The index is full and satisfactory and does not make the common mistake of driving the searcher concerning a particular topic to many pages upon most of which

there is scarcely more than a mention. The 318 drawings are not allowed to take up much room and yet are sufficiently clear; not one of them without meaning. The full-plate, of which there are 32, are each, each one, a great deal.

In addition to amazing comprehensiveness and condensation there is found general accuracy also. The revision is not up to date in just a few matters, as the price of wooden labels and the cost of commercial fertilizers; nor is there agreement with the prevailing modern practice in advocating that in the north Peony would better be planted in spring and the Tulips as early as September, and that foliage of Gladiolus should, at the time of digging, be left on until it shrivels. A most captious critic could cite a few points like the discrepancy in allowing the tall-bearded Iris a height of only twelve to fifteen inches when the Oriental Poppy is given from two to four feet, and he might demand for a more considerate treatment of flowering shrubs than is implied by merely directing that they be headed back when they are moved.

F. B. M.

**ORNAMENTAL TREES FOR AMATEURS.** By W. J. Bean. New York: Charles Scribner's Sons.

THIS is a small book which has been intended by its author, who is Curator of the Royal Botanic Gardens at Kew, England, to be useful both as a text and handbook on the subject of trees, for the beginner along the paths of horticulture.

It presents in a concise yet interesting way all the necessary information which will enable the amateur to make an intelligent selection of the proper trees for any purpose desired. The names, both common and botanical, of all the trees in which such a person is likely to become interested are given together with the salient facts concerning each.

One of the purposes for which the book has been intended is to warn the public from a selection for a garden from the few trees to which they have become accustomed in the past and to make them realize the infinite variety of trees which can be easily and successfully grown, adding variety to their landscapes and gardens.

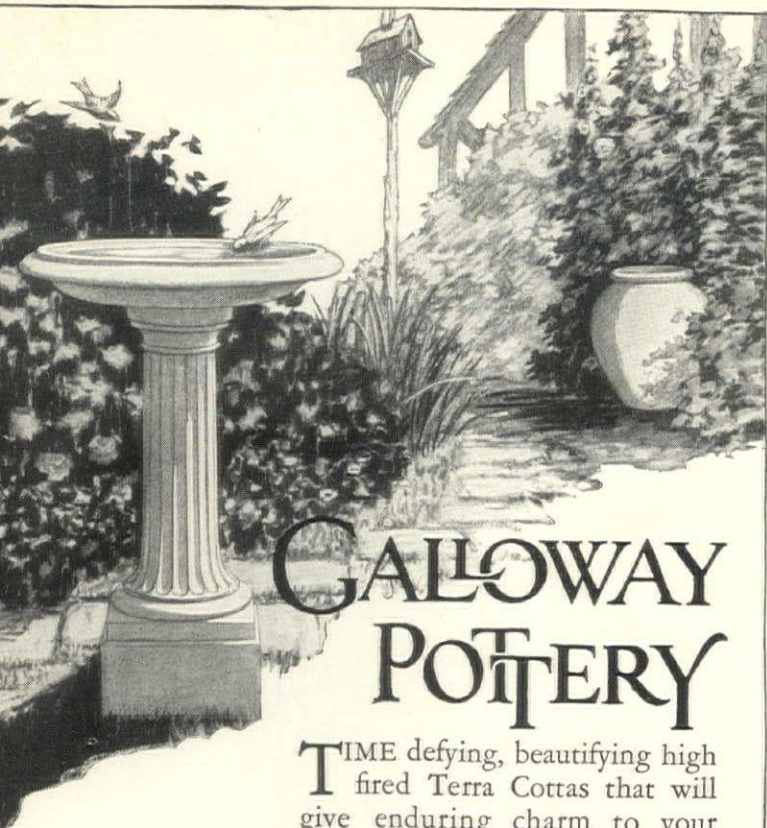
Chapters are devoted to general subjects of interest to tree growers, such as tree cultivation, transplanting, pruning, diseases and treatments. Much space is given to discussing the particular suitability of various trees.

This book, although not an exhaustive treatise on trees and their growth, will be a useful addition to the library of anyone interested in horticultural subjects.

J. F. H.







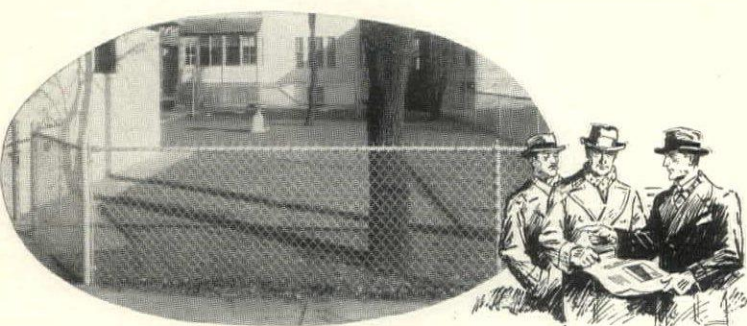
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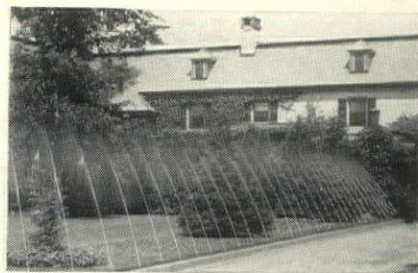
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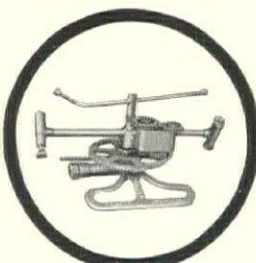


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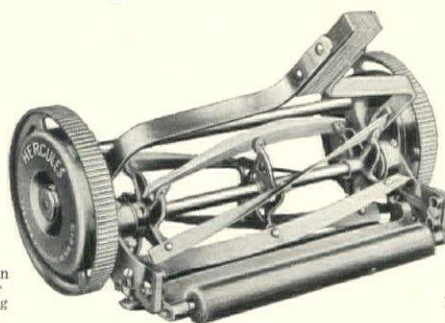
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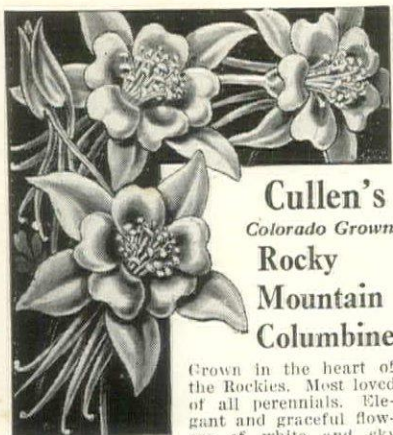


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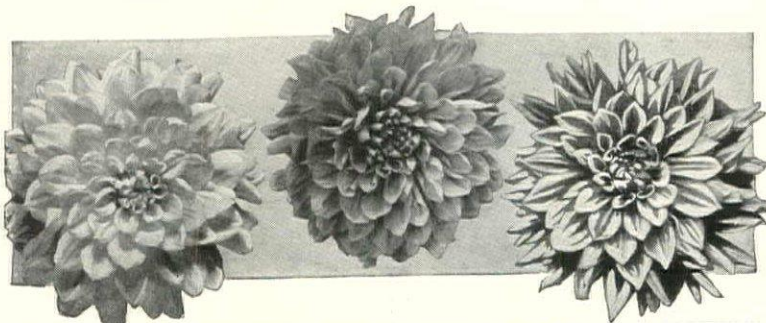
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IN APRIL, and increasingly as spring advances, troublous times come to some of our showier wildflowers. An army of sometimes thoughtless, sometimes deliberately destructive motorists now begins to invade the countryside within a radius of a hundred miles or so of our larger communities, seeking what floral beauties it may pluck, uproot or break down. Every Sunday evening sees the cityward return of thousands of cars bearing the wilted remains of what was loveliness a few hours before.

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## THE GARDENER'S SCRAP BOOK

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The garden clubs and various conservation and wildflower preservation organizations have done much to discourage this vandalism, but the task is a stupendous one. It calls for the definite personal efforts of individuals as well as societies—a sort of volunteer national wildflower police force that functions constantly and everywhere. There is educational work here for every community, for the campaign of protection is a vital need.

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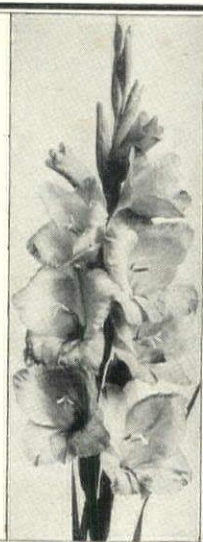
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## THE GARDENER'S SCRAP BOOK

### LAWN RENOVATION

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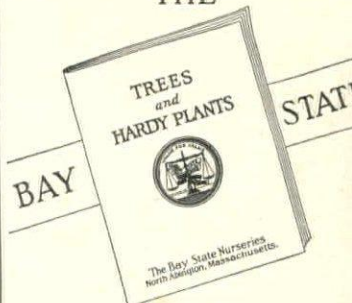
The plan as outlined by the College calls for application of the best obtainable compost or loam every twenty days, each layer to be from 1/2" to 1" deep, worked evenly into the grass with the back of a rake. Between these top-dressings, and at equal intervals, the nitrate of soda is rather sparingly applied. Thus, each ten days sees a fresh supply of either the loam or the chemical stimulus.

### GARDEN SOIL CONSISTENCY

**N**ONE of the fundamental matters connected with gardening is more often overlooked by the inexperienced, and few are of greater importance in the production of satisfactory results, than remedying the physical defects of the soil. For the majority of flower or vegetable plantings a fairly light, friable loam is by far the best.

The production of such a soil by one's own efforts involves one of two principles. If the area to be improved contains enough clay to make it heavy and inclined to cake in hot, dry weather it should be lightened by digging in sand or coal ashes until the right consistency is obtained. If, on the other hand, it is so sandy that it acts almost like a sieve and retains little or no moisture, the materials to add are leafmold, clay or both. In both cases the aim is to build a soil which will absorb and hold a fair percentage of the rainfall, remain fairly porous and easily penetrable by the plants' roots, and of such chemical contents as will encourage vigorous growth.

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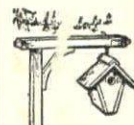


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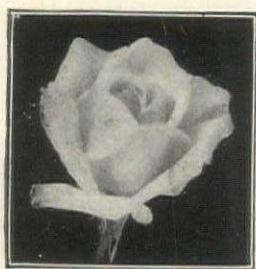


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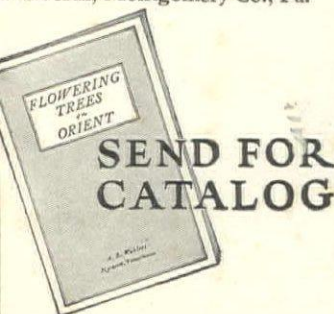
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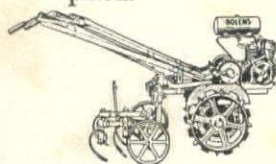
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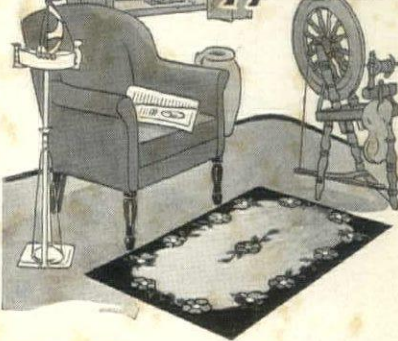
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You read *House & Garden* because you are interested in and appreciate the things that go to make your home more comfortable, convenient and attractive, indoors and out. As a practical magazine most of the articles and illustrations it contains are about things which you may obtain to use in your own home.

You are also naturally interested in knowing about all quality products—be they building materials, automobiles, radios or perfumes. You will find in the advertising pages of *House & Garden* almost every type of product on the market—provided it is a quality product.

We would not be living up to our full usefulness unless we helped you find these things, many of which are advertised in the magazine. So, for your convenience, this classified list of quality products in this issue of *House & Garden* is presented. It will assist you in making the best selection.

In justice to yourself look over the advertising here before deciding and write to the advertisers for their suggestions. You will find them very happy to be of assistance—and when you have made your choice you will be confident that you have not left many good things uninvestigated.

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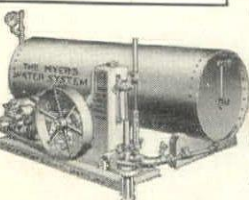
## M



# Reliability



For more than 50 years, the Myers organization has specialized in the manufacture of highest quality pumps for every purpose. The Myers Line includes hand and windmill, well and cistern pumps, shallow and deep well power pumps, electric house pumps, pumping jacks, hand and power spray pumps—and hay unloading tools, door hangers, gate hangers, lawn and porch swings.



**RELIABILITY**—the outstanding feature of Myers Pumps and Self-Oiling Water Systems! Wherever water is a necessity—wherever a constant supply of pure, fresh water must be on hand—a Myers will render the faithful, efficient service that frees you from worry and inconvenience. With a Myers installed you *know* that water for kitchen, bath, laundry, garden—and for barns and feed lots—is available at any hour, day or night.

## MYERS Self-Oiling Water Systems

A Myers will solve *your* water problems. These outfits are safe and silent in operation, and require a minimum of attention or repairs. There are Myers Self-Oiling Systems for both shallow and deep wells—and models in a *complete range* of styles and capacities—for electric service or operation with hand, wind or gas engine power.

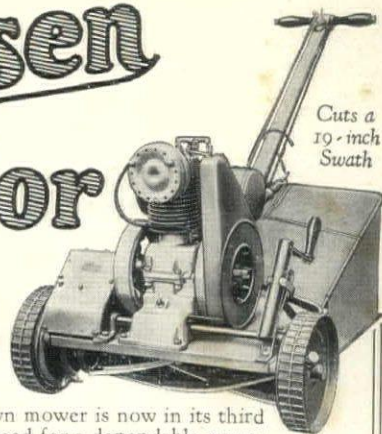
Whether you require 5 or 50 lbs. pressure—100 gallons or 10,000 gallons of water per hour—there is a Myers system built for your particular needs. The Myers line is almost unlimited in capacities and price ranges.

See your dealer today—or write us direct for catalog and helpful advice on your water supply problems.



**The F. E. Myers & Bro. Co.**  
101 Orange St. Ashland, Ohio

# Jacobsen Junior Power Lawn Mower



This quality, small power lawn mower is now in its third year. The "Junior" fills the need for a dependable power unit for cutting moderately large lawns, lawns with numerous obstructions and terraces, or as an auxiliary to our larger mowers.

## A Small Mower That Does Big Things

The "Junior" cuts a 19-inch swath at the rate of two acres a day on a gallon of gas. It steers and handles easier than a hand mower, travels on its own power and has a device for sharpening the knives by the mower's own power without removing the reel. The special high-grade motor is air cooled, equipped with fly-wheel magneto and a starting crank.

## The 4-Acre Mower

There is a Jacobsen mower for every type of lawn. For large estates we recommend our 4-Acre Heavy-Duty Mower, or the "Estate Roller Mower."

All Jacobsen Mowers must sell themselves on performance. Demonstrations without obligation. Write for new catalogue describing our complete line of mowers.

## JACOBSEN MFG. CO.,

Dept. A, Racine, Wis., U. S. A.  
New York Office, 245 W. 55th St.



The 4-Acre Heavy Duty



Wood and Stone finished with Cabot's Double-White. (Oil heater deadened with Cabot's Quilt.) E. D. Parmelee, architect, New Rochelle, N. Y.

## Cabot's

# DOUBLE-WHITE

Two Coats Cover Equal to Three of White Paint  
—and it is Much Whiter

Double-White is made by the Cabot Collopping Process, by which the pigments are reduced to sub-microscopic fineness—much finer than ground paints—and held in colloidal solution.

## Cabot's Creosote Shingle Stains

are now made by the same process, which is the first application of the wonders of colloidal chemistry to colors. The colors are so fine that they penetrate like dyes, but last longer than paint.

## Cabot's Colloppakes

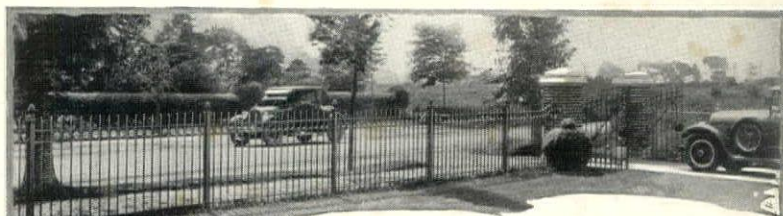
Medium-Bodied, for Stucco, Brick and Wood.  
Heavy-Bodied, Greens; for Blinds, Doors and Trim.

Samples showing all colors sent free on request, with name of nearest agent.

*Samuel Cabot*  
INCORPORATED

Manufacturing Chemists  
8 Oliver St., Boston, Mass.

101 Park Ave., New York  
Philadelphia, Kansas City, Minneapolis, Los Angeles, San Francisco, Portland  
Cabot's Heat-Insulating and Sound-Deadening "Quilt". Cabot's Creosote-Stained Shingles



## A Charming Outlook

Home outlook as well as home inlook is made more attractive by a fence of the right kind—a tasteful fence, a sturdy fence, an enduring fence. It increases your property value far beyond the cost.

For the street frontage, Wrought Iron Fence creates an impression of dignified privacy that is achieved in no other way. For side and rear property lines, Chain Link Wire Fence has the merit of practical economy.

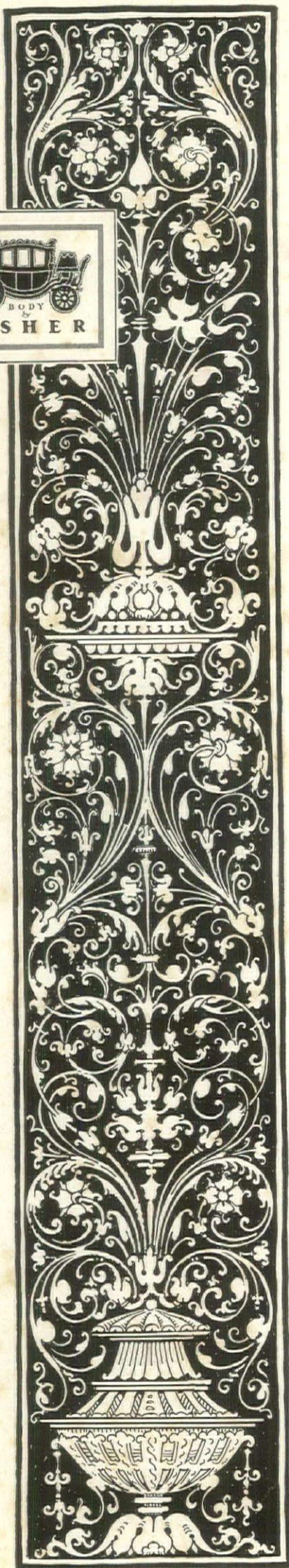
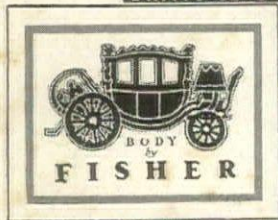
As manufacturers of both types of fencing in a complete range of designs, we can meet your needs to your complete satisfaction.

Ask for our Home Fence Booklet

**American Fence Construction Co.**  
221-3 West 57th St., New York  
Tel. Circle 9847

# Afco Fences





# FISHER BODIES

G E N E R A L M O T O R S

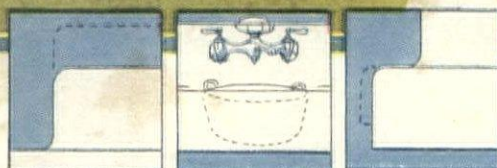
"Is this a Body by Fisher?" asks the prospect on the sales-room floor. Practically everyone recognizes the fact that Fisher is the leader in body design, style and construction. So that the product may be more easily identified, the symbol "Body by Fisher" is found forward on the lower right exterior of every Fisher Body





# New Style "Standard" Sinks

with a  
NEW PROCESS ENAMEL  
which fruit and vegetable  
acids cannot roughen  
or discolor



These three "eights"  
make new sink history

DOZENS OF TIMES every day, your kitchen sink is exposed to the action of such fruit and vegetable acids as lemon and tomato juice—and the ingredients of cleansers. This is its hardest service. Just as "Standard" led the way with the one-piece sink, set "yard-stick high", so "Standard" now gives you sinks with a lovely gleaming white finish that stays gleaming white.

This New Process enamel is exceptionally hard. It is more durable, and is the first enamel that is really easy to keep clean. It retains its beautiful gloss and color. With this wonderful new improvement, the kitchen sink reaches its highest development and its most convenience.

More light since the back is low. Until now, the backs of sinks have always been 12 inches high. This one is under unusually low windows and gives four times more of light, air, and sunshine.

More room in the sink. These new sinks are two inches wider, giving more room on the drainboards

- 8 INCH LOW BACK**  
to go under lower windows.
- 8 INCH DEEP SINK**  
to prevent over-the-rim splashes.
- 8 INCH WIDE FRONT**  
to give the lovely low line.

and in the sink compartment. They are two inches deeper—so the edge of a dishpan comes well below the rim of the sink, preventing over-the-rim splashes.

A smart low line in front. Beauty is emphasized both in the finish and in the design of these newest "Standard" Sinks. The deeper front gives them a trim, massive appearance.

A new style faucet. This faucet, of the popular Swinging-Spout type, is more compact and more decorative. It is set to allow a full thirteen inches between the mouth of the faucet and the opening of the drain. You need this room when you fill a tall pitcher or large cooking vessels. Finished in

Chromard, this faucet will not tarnish or corrode, and resists common acids.

A built-in garbage container. Sliding in and out under the sink, this exclusive "Standard" feature saves dozens of steps. It is of vitreous china, holding a covered container of aluminum. All metal parts are of non-tarnishing Chromard, like the faucet.

Three styles—seven sizes. You have three styles and seven sizes to choose from in these newest sinks. You can have a single or double drainboard model. Every one has the distinctive "Standard" trade-mark clearly impressed in the enamel on the right hand end.

On display near you. "Standard" Showrooms in more than 50 cities invite you to inspect these most attractive new sinks and make comparisons.

Write for booklet. It is full of interesting information about these newest sinks. You will find it invaluable in wise kitchen planning.

Standard Sanitary Mfg. Co., Pittsburgh

# "Standard"

PLUMBING FIXTURES



REFERENCE

"It gives a new and delightful definition  
to the bass, so desirable for dancing."

—PAUL WHITEMAN.

# Invite Paul Whiteman to play for your party

THINK of having America's greatest dance-organizations at your beck and call! Orchestras that would cost a small fortune to engage for a single evening! Through the new Orthophonic Victrola and the amazing new Orthophonic Victor Records, you can bring these self-same orchestras right into your home. Exactly as you would hear them at the smart supper-clubs and hotels!

Listen to that crooning saxophone carrying the melody . . . the plinkety-plank of the banjos underneath beating a rhythmic accompaniment. Now the clarinet with its toe-teasing cadences. Now the guttural "bong"

of the bass sax or the mellow "comp" of the big brass tuba. Who can resist dance music like this?

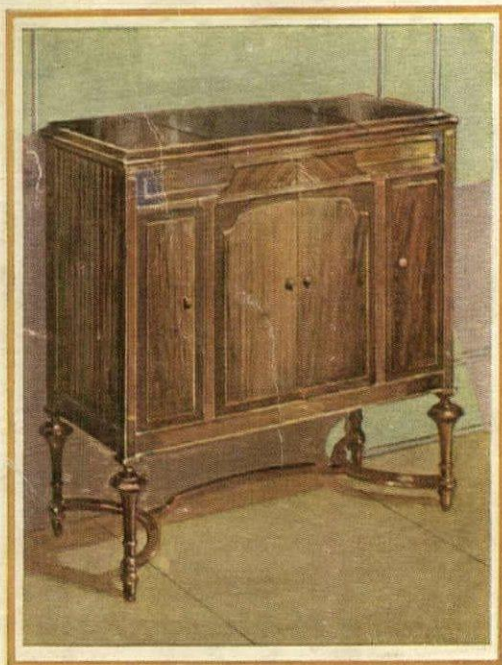
*The music you want,  
whenever you want it*

Not only dance music but *all* kinds of music are yours whenever you wish through the Orthophonic Victrola . . . reproduced with a clearness and fidelity to the original that is simply unbelievable. Voice has all the inflections, the mannerisms, the personality of the singer. "Matched impedance," the new, scientific, Victor-controlled principle of uninterrupted

sound-flow, is responsible for Victor's matchless tone.

The new Orthophonic Victor Records are an achievement comparable to that of the Orthophonic Victrola itself. They have a new fullness, new depth and power. They are recorded by microphone, and made from an improved material which eliminates all foreign noises. They play on *any* instrument . . . and vastly improve its playing quality.

Until you hear the new Orthophonic Victrola play the new Orthophonic Victor Records, you cannot have the remotest conception of the thrill this amazing combination will bring you, day after day, year after year. See the nearest Victor dealer today. There are many beautiful models of the Orthophonic Victrola, from \$95 to \$300, list price. Silent electric motor (\$35 extra) does away with winding. You play and dance!



The Orthophonic Victrola furnishes the finest music for the home. Model Four-forty (above) is \$165, list price.

## The New Orthophonic Victrola

VICTOR TALKING MACHINE CO.



CAMDEN, N. J., U. S. A.

DISCARDED